

THE CLASSICAL JOURNAL

VOLUME XXXIII

JANUARY, 1938

NUMBER 4

MEANING AND VERSE TRANSLATION

By DOROTHEA CLINTON WOODWORTH
University of California at Los Angeles

In spite of the very real tradition there is in English letters of translation as a separate literary art, this paper must not be mistaken for a defense of the literary translation as against the original; for the writer is one of those traditionally reared classicists who maintain before students and philistine colleagues alike that there is no such thing as an adequate translation—whose slogan, as intransigent as that of certain manufacturers, is always, "Accept no substitutes." Nevertheless, in these days of classical decline, the most uncompromising of us admits that translations, though not adequate, actually do serve many readers who would never look at the originals. Rather than deplore the dwindling number of Latin *Odes and Epodes* to be found on night-stands throughout the English-speaking world, may we not consider the possibility of more faithful and not less readable literary translations? I have undertaken in this study to investigate this possibility and to set up canons of adequacy in verse-translation, and to apply these canons to eight different versions of one poem of Catullus.

Translation consists in conveying the meaning of an original text through the agency of another language. I have pointed out elsewhere¹ that linguistic meaning includes two relevant types: *sense*, which may be conceptual, affective, or both, and *significance*. To these must be added, particularly in the case of literary

¹ Woodworth, "The Unit of Sense with Reference to Translation," *CLASSICAL JOURNAL*, XXXII (1936-37), 326-338.

works, a third type of meaning not altogether linguistic, which may be called *intention*. We shall consider these three in turn from the standpoint of the translator's function.

The problem of conveying the sense is the same for all translators and for all material. It consists in the recognition of the sensible units of the original and the accurate substitution for each of an equivalent sensible unit in the translator's language. This problem is encountered in its simplest form when the sense is conceptual only, as in the exercises of a beginners' book, or as in technical and scientific works;² here the sole indispensable equipment of the translator, aside from the presupposed grammatical knowledge, is familiarity with the notional content of the symbols to be employed in his own language, and ability to use a bilingual dictionary. The sole criterion of the merit of his translation is its conceptual accuracy; he must neither omit any unit from the original, nor add any unit to the original, nor substitute in his own tongue a unit of different sense from that of the original. Most literary translators are careful about these points, and mistakes in conceptual sense are rare, except perhaps where there is a legitimate ground for controversy.

But literary works involve affective sense as well as conceptual sense. The selection of the equivalent sensible unit here presents much more difficulty, especially since there are no lexicons dealing satisfactorily with affective symbolization. I have elsewhere³ spoken of some faults in classroom translation involving incorrect equivalence of affective sense. In this regard particularly the literary translator's equipment should transcend that of the student; he must have a first-hand acquaintance with the affective symbolization of both languages, at least so far as is pertinent for the work that he is translating; he must not only recognize the existence of affective tone in a unit, but must know from parallel usage of the same unit what particular affect is intended, whether derogatory, humorous, bitter, ironical, laudatory, or any other; he must be familiar with the "special language" appropriate in

² Cf. J. P. Postgate, *Translation and Translations*: London, Bell (1922), 30 f.

³ Woodworth, *loc. cit.*, 333-338.

the original, to each style of discourse, so that he will not render slang by elevated symbols, nor sesquipedalian pomp by childish monosyllables. Any failure to notice or to reproduce the affective symbolization is a violation of the canon that the sensible units of the two languages must be equivalent. Even more frequent, in verse translations, than the omission or change of an affective unit, is the introduction into the translator's version of affective symbols which are not present in the original.

The type of meaning called *significance*, which is relevant to our problem as effecting the choice of words for rhythmic, phonic, and syntactic patterns, is present whenever there is any conscious style or literary art, and is, then, especially prevalent in poetry. The great defect of any prose translation of poetry, however accurate in rendering the sense, is its failure to render the significance of the original; this fact may be observed in Cornish's translation of Catullus in the Loeb Classical Library⁴ which is virtually flawless in conceptual sense, and closely approximates the affective sense except where characteristically English considerations of propriety have outweighed considerations of accuracy, but which because of its prose form is very far from being in English what Catullus is in Latin. Even in verse form, however, the translator seldom conveys much of the significance of the original; or if he does it is generally at some sacrifice to equivalence in sense, which is inadmissible. Frequently the translator ignores the original author's devices of meter, alliteration, assonance, rhetorical word-order, sentence-structure, and the like; and too often, when the different natures of the two languages prevent an exact significant equivalence, he insufficiently attempts to approximate the significant effects of the one language in the other, the resources of which he should utilize, in order that by the substitution of other phonic effects, by the employment of other means of emphasis, and by the reproduction in his own tongue of the variations, at least, of the original, his version may convey at any rate the larger significance of the work he is translating.

⁴ *Catullus, Tibullus, and the Pervigilium Veneris* (Loeb Classical Library): *The Poems of Gaius Valerius Catullus*, translated by F. W. Cornish: London, Heinemann, and New York, Putnam (revised ed. 1924).

This larger significance leads us to a consideration of the third type, a broader aspect of meaning, which is not altogether linguistic. It involves, in the case of a literary work, primarily the author's purpose in writing it; and this in turn involves all the relevant factors, whether linguistic or not, of the author's environment. The relevance of biographical data will naturally vary with the literary type under consideration; thus, concerning the author of a treatise on aqueducts we should need information as to his training, professional standing, and experience, as well as his immediate purpose in writing; but we should have no reasonable motive for investigating his religious views or his love affairs, unless he himself alluded to them. In the case of a subjective poet like Catullus, however, every fact that bears on his personality is likely to be relevant to the interpretation of a given poem. The translator in such cases must avail himself of all possible information about the author's environment; that is, he must either be a scholar himself or must have access to the resources of scholarship. As Postgate, citing Conington, points out,⁵ several different courses are open to the translator, of which the most commonly employed are the expansion of the text to include necessary explanations (Postgate's *periphrasis*, cf. *op. cit.*, 43), the generalization of special terms, and "modernization," or the substitution of familiar terms or allusions for the unfamiliar ones. The choice among these and other methods will be determined by the translator's intention, one factor of which is his design to address a certain class of readers. I believe that, except in the case of humorous translations of humorously intended originals, the substitution of modern terms and allusions, involving anachronisms and other violent dislocations, is to be avoided on the ground that it does more harm to the sense of the original than service to the author's intention.

The interrelation of these three types of meaning forms no small part of the translator's problem. He cannot know the author's intention in a single poem unless, in addition to a critical study of all relevant biographical and other environmental data, he also studies in detail the sense, both conceptual and affective, of the

⁵ Postgate, *op. cit.*, 42 f.

text itself. At the same time he cannot fully apprehend the sense, especially the choice of units for affective symbolization, except in the light of the author's intention. And just as in an original work the intention determines the choice of symbols whereby the same conceptual sense may be expressed with varying affective sense according to the style of discourse—as "loquacious," "talkative," or "gabby"—so the translator's choice of language in his own tongue will be guided by his skill in apprehending and adapting the author's intention. The sense must always be the translator's most immediate concern; the canon of accuracy⁶ prescribes that no sensible unit be added to, nor omitted from, the original, and that the sensible equivalence, both conceptual and affective, be as close as the resources of the two languages admit. Significance, also, since it is the choice of poetic devices, and certain types of literary figures (for example, chiasmus), rhythmic and phonic patterns, and is designed to set off the sense, to which of course it is subordinate, is obviously governed by the author's intention.

Let us now consider what the verse-translators have made of Catullus' *Carmen Undecimum*, with a view to judging how these canons apply in a particular case. First, as to the author's intention, how successfully have the translators understood and adapted the author's purpose in writing the poem, and to what extent have they implied those matters of background, always implicit in the original, which we have called by the awkward term non-linguistic environment? To what degree have they understood the relation between the intention and the sense, as shown in the larger units of the poem? Second, how have they succeeded in complying with the canon of accuracy in selecting equivalent sensible units, both conceptual and affective? Third, what appreciation and skill have they displayed in the technique of significance? Have they realized that as in the original no element of the form is accidental, but all are contrived by the author to further his intention by producing certain effects, so a translation

⁶ This is what Postgate calls faithfulness or fidelity. "By general consent, though not by universal practice, the prime merit of a translation proper is Faithfulness, and he is the best translator whose work is nearest to his original." (*op. cit.*, 3.)

fails to do justice to the author's intention if it does not make use of similar formal devices?

Of the seven published translations⁷ of Catullus that I have studied, the earliest, George Lamb's, appeared in 1821, and the most recent, Horace Gregory's, in 1931. Though they thus represent more than a century of varying poetic taste, with corresponding variation in verse technique, there is little to choose among them from the standpoint of compliance with the canons of translation for equivalence of meaning. All have some merit. The best, in my opinion, is that of MacNaghten. But all, as will appear below, misinterpret in part the author's intention, misrepresent to some degree the sense—especially the affective sense—and fall far short of the significance. The eighth translation, here published for the first time, was made in 1935 by a former student of mine, William B. Holther, who has collaborated with me in evolving the theory of meaning⁸ here applied to the criticism of verse translation. His translation, though in the nature of all translations it is not wholly adequate, is closer to the origi-

⁷ I have not attempted to exhaust all the verse translations. To look at any earlier than the nineteenth century would have complicated the question with considerations of the intervening changes of sense in English. Of the complete works mentioned by Wright (*op. cit. infra*, 88), I have omitted James Cranstoun's (1867) and Burton and Smithers' (1900), which are not locally available, on the ground that from Wright's note they are apparently inferior to the others, and my effort was to compare the best ones. The list follows:

George Lamb, *The Poems of Gaius Valerius Catullus* (2 vols.): London, J. Murray (1821). (*Carmen* eleven is also found on page 267 of Howe and Harrer, *Roman Literature in Translation*: New York and London, Harper Bros. [1924]).

Theodore Martin, *The Poems of Catullus*: Edinburgh and London, Blackwood (1875). (*Carmen* eleven on pp. 18 f; also quoted in part, without indication of authorship, in James Davies' *Catullus, Tibullus, and Propertius*: Philadelphia, Lippincott [1876]).

Robinson Ellis, *The Poems and Fragments of Catullus*, Translated in the Metres of the Original: London, J. Murray (1871). (*Carmen* eleven on pp. 8 f).

Moore, a translation of *Carmen* eleven on p. 181 of Walter B. Kelly, *Catullus, Tibullus, and the Vigil of Venus*: London, Bell (1910).

Hugh MacNaghten, *The Poems of Catullus*, Done into English Verse: Cambridge, at the University Press (1925).

Horace Gregory, *The Poems of Catullus*: New York, Covici-Friede, Inc. (1931).

F. A. Wright, *Catullus: the Complete Poems*, Broadway Translations: London, Routledge, and New York, Dutton (undated—about 1926).

⁸ Woodworth, *loc. cit.*, p. 368 and n.

nal than any of the others; and this I take to be an evidence that the application of a sound theory of meaning may definitely improve the level of verse translation. The text of his version follows:

FURIUS AND AURELIUS

Ready followers of Catullus, say you,
whether he will reach to the bounds of India,
where the sounding surf of the Eastern Ocean
beats on the seashore;

or to Scythia, arrow-infested Parthia,
or Hyrcania, or to effete Arabia,
or the waters dyed by the seven-channeled
Nile to its color;

whether he will climb to the Alpine summits
sighting monuments of the mighty Caesar,
Gallic Rhine its frightful expanse, and Britain
far in the distance;

ready (are you?) whithersoever Fortune
wills to lead me, ready for anything, well—
go then, take this word to my mistress, curt and
not very kindly:

Say goodbye to her; she can have her lovers;
truly loving none, by the hundreds clasping
them to her, again and again she drains the
loins of them all.

Let her not remember my love again that
through her fault has fallen as falls the flower
touched there on the edge of the meadow by the
plow in its passing.

Only Lamb's translation antedates the scholarly studies and editions of Catullus which appeared in the nineteenth century, and he alone may be excused, therefore, for some unfamiliarity with Catullus' biography. The other translators were, or should have been, acquainted with the external circumstances in which Catullus wrote the poem now called the eleventh. In his early twenties Catullus had devotedly and passionately loved the aristocratic matron whom he named Lesbia; she had for a time re-

turned his passion but not his devotion; over a period of years he had gone through all the vicissitudes of joy and despair, and recorded them all in his lyrics and epigrams, until at last, convinced of her unworthiness and bitterly disillusioned, he had prayed the gods for release from "this foul disease" (C. LXXVI, 25) and had gone abroad on an official appointment. Some time after his return, when he was beginning to be a person of some note in the literary world, Lesbia seems to have wished to re-attach him to her coterie. She entrusted a message to this effect to his associates, Furius and Aurelius—a curious choice of embassy, for they too were erstwhile friends whom Catullus had found faithless in another situation. The poem before us is his answer to the messengers.

His *intention*, then, was to express sarcasm to the intermediaries, finality of bitter negation to Lesbia, and at the same time, as is the way of subjective poets, to and for himself to express the poignancy of his regret over the spoiled and wasted beauty of his early love. From the standpoint of conceptual sense, the poem falls into two main divisions: vv. 1–16 are his address to the messengers; vv. 17–24 comprise the message to Lesbia. The first division of affective sense is the same as the first conceptual division; its tone is ironic. The second division falls into two parts from the affective standpoint; the first stanza of the message proper (vv. 17–20) is bitterly invective; the last stanza (vv. 21–24) is tender, nostalgic, and as irrevocably final as death.

The conceptual sense of the first sixteen lines is conveyed with approximate accuracy by all these translators. An interesting demonstration of the possibility of doing justice to the larger divisions of conceptual sense without treating each unit individually is found in Moore's version:

Comrades and friends, with whom where'er
The fates have willed through life I've roved,
Now speed ye home, and with you bear
These bitter words to her I've loved.

This disposes of sixteen lines of the original, and really gives a fair paraphrase of the conceptual sense, except for the implications of the word "home," which is incompatible with the factual

situation. But of course the irony is lacking, along with all the devices of significance which express the irony. Nearly all the translators give the impression that Catullus was really fond of Furius and Aurelius; thus Lamb's "Companions who would gladly go," followed (v. 13) by "Companions dear, prepared to wend," Ellis's "Furius and Aurelius, O my comrades, Whether your Catullus attain," Martin's (v. 13) "Dear friends, prepared such toils to share," and Wright's "Dear comrades, who with me would go." Gregory renders *comites Catulli* as "bound to Catullus" and puts in the word "friends" twice in the fourth stanza; this may be an attempt to express irony by means of exaggeration, but the effect is far from unmistakable in English. MacNaghten mentions "an ironical message" in his headnote, but there is nothing in his version to corroborate the note. Holther's insertion of "say you" in the first line and "(are you?)" in the thirteenth is the only clear device to render this affective tone, and is entirely justified since the inserted words, being quite devoid of conceptual sense in English, introduce no new sensible unit.

In the second division of the poem, again, the translators all attain a close approximation to the poet's intention as expressed in the conceptual sense; but most of them fall far short of the original, particularly in the sharply contrasted affective sense of the fifth and sixth stanzas. I believe they all feel and within the limits of their skill attempt to approach the delicacy and pathos of the last stanza; but since they are for the most part either unaware of the deliberate coarseness of the fifth stanza, or debarred by conventional propriety in English from employing equivalent affective symbols, they not only miss by a long margin the drastic bitterness of this part, but also fail to do justice to the tenderness of the last lines because the element of contrast, conspicuous in the Latin, is wanting or weakened in the English. Compare, for instance, *sed identidem omnium ilia rumpens* (vv. 19 f.) in these several versions: "cast off each by turns undone/In fortune and in health" (Lamb); "Of all the fools by thee undone" (Martin); "so in hourly change all lewdly disabled" (Ellis); "But ruining and maddening all" (Moore); "break their strength" (Wright); "again, again and breaking their strength now sterile" (Gregory);

"though at whiles she drain the lives of all" (MacNaghten); "again and again she drains the loins of them all" (Holther). Of these only the last two approach the vigor of the original.

A detailed criticism of the manner of treating the units of sense is impossible within the limits of this paper. Of the three ways of violating the canon of accuracy, the least usual in our material is the omission of sensible units from the original. Of conceptual units omitted I have noted only *parati* (v. 14) by Gregory, *simul complexa* (v. 18) by Wright, *identidem* (v. 19) by Martin, Moore, and Wright, and *praetereunte* (v. 23) by Ellis and Moore. Affective units are more likely to be weakened—that is, made less affective—than omitted outright; this process is seen in some of the examples in the previous paragraph.

A much more usual offense is the insertion of units in English which are not in the Latin; this results in what is sometimes called "padded translation," though I think in some cases a better name would be "diluted translation." Such dilution is inevitable when the translator has selected a verse-form like Lamb's, where a six-line stanza of 44 syllables must correspond to Catullus' four-line stanza of 38 syllables; thus

pauca nuntiate meae puellae
non bona dicta (vv. 15 f.)

a phrase whose severe simplicity is its outstanding merit, becomes in Lamb's version:

A few unwelcome words receive,
And to that once-loved fair I leave
My latest message bear.

Similarly for

omnia haec quaecumque feret voluntas
caelitum

(vv. 13 f.), Martin has

Or what more heavy tasks soe'er
The gods in their high wills may send.

Sometimes the translator's additions are evidently made in the attempt to make the affective sense more explicit in English; the

success of these efforts must be a question of the individual passage and of the reader's taste; but there can hardly be a doubt that in the following cases, which I believe to represent the majority, the English is affectively weaker than the Latin: *Non bona dicta* (v. 16): "these words . . . nor sweet-flattering, nor kind nor gentle" (Gregory); *Nec meum respectet, ut ante, amorem* (v. 21):

Nor give that love a thought which I
So nursed for thee in days gone by (Martin);

and,

Bid her forget—what now is past—
Our once dear love (Moore).

On the other hand, for *sive in Hyrcanos Arabasve molles*, Lamb's "Hyrcania wild . . . or Arabs mild" and more especially MacNaghten's "Or languid Arabs or Hyracanians brave," with the balancing adjective inserted, are probably justified on the ground that Catullus has here used an *apo koinou* construction in which the second adjective is suggested by contrast with the first. The addition is distressing, however, when the English affective tone is an out-and-out excrescence, modern in feeling and quite foreign to the original. The most extreme instance of this in our poem is Wright's phrase about the Britons (vv. 11 f.)—the fact that the text is in doubt here has no bearing on this criticism, because his version is equally remote from the traditional reading and from the two most frequently accepted emendations:⁹ he has "The Britons whom no man could tame"—which savors somewhat of retroactive patriotism. Two other translators have taken strange liberties with this phrase; Lamb has

Or dare, the painted Briton race
In their remotest land;

Gregory,

Britons who live beyond torn seas,
Remotest men of distant lands.

The final violation of the canon of accuracy in sense is the substitution of a different sensible unit for that of the original.

⁹ Also remote from a third emendation, *salum*, Munro's reading of v. 11, which I prefer. Holther's version translates *horribile aequor* here.

In this group of translations, which are, as has been said, for the most part conceptually accurate, this type of error is very rare in conceptual units. There are some discrepancies in interpretation, for example on *aequora* (v. 8), where Ellis reads "fields" and Gregory "its leveled sands," while the others have the more usual sense, with "waters" or some synonym. There are also a few cases where the English leaves the conceptual sense ambiguous; thus Moore's "Like a fair flower, *the meadow's last* (*velut prati ultimi flos*, vv. 22 f.) would be likely to mislead the English reader unfamiliar with the Latin into thinking of *last* in the sense of "the last rose of summer." But for the most part these translators all escape the pitfalls into which students in the classroom are prone to divagate.

The substitution of different affective units, however, is very frequent. It may take the form of using a weaker affective symbol in English, as *cum suis . . . moechis* (v. 17), rendered by MacNaghten "with all her train"; this weakening is of course very commonly dictated by considerations of delicacy peculiar to the English tradition of the nineteenth century. It may conversely take the form of using a stronger affective symbol, as Moore's "these bitter words," or Wright's "these words of hate" for *non bona dicta* (v. 16). Such instances of litotes—deliberate understatement for emotional effect—should certainly be preserved in English, since the same figure is characteristic of the best English poetry. The substitution may involve the use of a different and unwarranted metaphor, or the use of a metaphor where the original has none, or the avoidance of the Latin metaphor; any one of these changes may of course in a given context be necessary, but there is no occasion to change the figure when the same unit in English will best preserve the affective sense. For example, there is no good reason for changing *cecidit* to "slew," as "thy own sin slew it" (Ellis), or to "slain" (Martin), when the same figure, "is fallen" (MacNaghten), "has fallen" (Holther), is appropriate and natural in English. *Gradietur* (v. 9), which is literal, comes out "toil" in Lamb, "cross" in Martin, though others have, more naturally, "afoot ascending" (Ellis), "scale afoot" (MacNaghten) "climb" (Holther). And the delicate metaphor in the Latin *tactus*

(v. 24), which most of the translators fortunately leave unimpaired as "touched," is by Ellis rendered by the awkward literal periphrasis "ungently . . . stricken."

Another kind of change in affective units consists in the use of units in a different mode of symbolization; the symbol appropriate to poetry is not necessarily the same as that appropriate to colloquial speech or to high-flown oratory. Furthermore, there are delicate discriminations of mode determined by the linguistic group to which the poet and his auditors of the occasion belong; thus in the poem the lines addressed to the intermediaries have a more bombastic tone than those indirectly addressed to Lesbia, which are the more devastating for their simplicity of diction. One of the most difficult aspects of the translator's task is to discriminate in another language such subtleties in the mode of symbolization; the critic cannot be dogmatic, since subjective interpretation must play a large part here. Still, to mention only the most obvious case, it should be clear that archaic expressions have no place in this poem. Ellis's version is full of such expressions, of which I shall cite only "aught else haply" for *omnia haec quaecumque* (v. 13). Martin has "some little wilding flower" (v. 23). MacNaghten has "enfold her hundred minions and enthrall" (v. 18). It is not of course characteristic of contemporary poetry to use archaisms for their own sake; thus we find Wright and Gregory relatively free from this defect. Holther's version has no archaisms at all except the "whithersoever" of line 10, which is deliberately employed for phonic reasons and by design to correspond to the affective tone of the "poetic" word *caelitum*—presumably an ironic quotation from the highflown asseverations of Catullus's former friends.

It only remains to notice that whereas the omission of a unit primarily detracts from the conceptual sense, the addition of a unit may have no perceptible effect upon the conceptual sense, but is almost inevitably detrimental to the affective sense—especially addition of the type I have called dilution. Substitution, which with less learned translators might be equally disastrous to the conceptual sense, in our examples chiefly impairs the affective sense.

We now pass to the type of meaning called significance. By what means may a translator of poetry reproduce or approximate the formal devices by which the author conveyed his meaning? The first consideration is the selection of an appropriate verse-form. Postgate (*op. cit.*, 69-73) has given some valuable points bearing on this question: the metrical form, he says, should for commensurateness have a somewhat smaller number of syllables in English than in Latin (25 or 28 English syllables to the 38 in the Latin Sapphic). I have already noted the "padding" necessitated in Lamb's version by the undue length of his stanzas. Our other translators, except Moore, who deliberately telescopes the first four stanzas into one, and Martin, who makes fifteen tetrameter couplets out of Catullus' six stanzas, all follow the original stanza for stanza. Postgate further discusses (*op. cit.*, 96-99) the type of stanza in English best adapted to represent the classical four-line strophe, and gives his verdict in favor of the quatrain having the second (or first) and fourth lines rhymed. Moore, MacNaghten, and Wright have rhymed quatrains, the former two, however, rhyming the first and third lines as well the second and fourth. His arguments in favor of rhyme (pp. 95 f.) have some validity; since English quatrains usually are rhymed, a poem like this sounds more conventional in rhymed form if the rhymes are successful. The chief drawback is that almost inevitably the need for a rhyming word results in forcing certain changes or additions to the sense; and this is a violation of the principle that sense takes precedence of significance in translation. In MacNaghten's translation, practically the only deviations from strict equivalence of sensible units occur in the phrases containing the rhymed words; thus the first stanza:

Furius and you, Aurelius, who have vowed
To follow fearless, though Catullus reach
Far India ringed with Eastern surge, and loud
With roaring beach,

Here *comites* is expanded to "who have vowed to follow fearless"; *penetrabit* is weakened to "reach" and "loud" followed by "roaring" is tautological. Martin has

Now by thy guile slain *in an hour*,
Even as some little wilding flower,

where the italicized words have no purpose except to make the rhyme. Similarly Wright inserts "all forlorn" in the same passage:

Which by her sin lies all forlorn
Like the field blossoms that a plough
Has passed and torn.

The last word is a bad affective substitute for *tactus*. In general, it would seem to me that rhyme in these versions is rather a detriment to the sense than an improvement to the significance. On the other hand, Postgate's criticism of Ellis's quantitative Sapphics (*op. cit.*, 87) which Wright (*op. cit.*, 88) describes as "Very ingenious, but very difficult to read with pleasure," seems entirely justified by a stanza such as this (vv. 13-16):

This, or aught else haply the gods determine,
Absolute, you, with me in all to part not;
Bid my love greet, bear her a little errand
Scarcely of honour.

This may be Sapphic meter, but it is scarcely English! However, Postgate's inference that English Sapphics must always be unsuccessful seems unwarranted. Gregory, who says (*op. cit.*, Preface p. viii) "I have rejected the traditional forms of English poetry in favor of unrhymed verse, approximated wherever possible to the metres of the original Latin text," is, I think, more successful in some of the other poems than in the one before us; in particular the metrical variation in the respective fourth lines of the stanzas seems to me undesirable; nevertheless some of his stanzas, notably the last, give a very fair imitation of the Sapphic strophe and its significance. I do not know how Holther's Sapphics would sound to readers unacquainted with this meter in ancient poetry; they are not quantitative, like Ellis's, and hence there has been no need to make use of the strange inversions of word-order which make Ellis's so harsh; on the other hand they are not so free and changeable as Gregory's "approximate" Sapphics. I think there is only one deviation from the metrical pattern—the monosyllable "all" in place of a trochee in v. 20, which is palliated

if not justified by the fact that a continuant consonant in English often makes a dissyllable out of a monosyllable (e.g. *fire*). I am inclined to think that for readers not prejudiced against this type of metrical experimentation in English this version, merely as an English poem, is equal at least to the best of the others, and as a rendering of the significance of the Latin is far superior.

This superiority is shown particularly where the other renderings are conspicuously weak—in the attempt to represent in English the assonances and other phonic devices of Catullus. As we have said, it will usually be impossible to get words in English that both correspond in sense and show similar phonic elements; but a similar *effect* is generally attainable. The first and one of the best of the assonantal passages in *carmen* eleven is

*litus ut longe resonante Eoa
tunditur unda.* (vv.3-4)

The most conspicuous features here are the alliteration in *litus* and *longe*, the vowel-pattern (repeated *e—o—a*) in *resonante Eoa*, and the syllabic assonance of *tunditur unda*. Of the six published translations (Moore omits these lines), we find

Far India, on whose echoing shore
The eastern billow beats (Lamb)

showing the assonance “east—beats” and an ⁷alliteration in the last line, but nothing in the preceding line;

Ind, the long shore lashed by reverberating
Surges Eoan (Ellis),

with the *l*-alliteration approximately in place, and perhaps an adumbration of the syllabic assonance in “reverberating Surges”;

Where breaks on Ind's remotest shore
The sea with far-resounding roar. (Martin),

having no phonic effect but the rhyme;

Far India ringed with Eastern surge, and loud
With roaring beach (MacNaghten)

offering imperfect assonance in “India ringed,” and remote alliteration in “ringed—roaring”;

Where Eastern shores are buffeted
By ocean's foam; (Wright)

with only the assonance of *o* in the last line;

Where echoing waves of the Eastern Oceans
break upon the shores (Gregory),

with only the rather faint vowel pattern of "waves . . . oceans . . . break . . . shores." Thus none of these translators has attempted all three of Catullus' phonic effects, even in this clearly significant passage. Holther, however, has the alliteration "sounding surf," the vowel pattern *ea . . . o . . . ea . . . ea . . . o*, and the assonance of the *ea* in the same syllables as Catullus' *un*:

Where the sounding surf of the Eastern Ocean
beats on the seashore.

Again in the third stanza, where the assonance of *a* is marked, together with the echo of *altas . . . Alpes* in *Gallicum*, though none of the other translators shows any consciousness of the sound-pattern, Holther has "climb . . . sighting . . . mighty . . . Rhine." These instances might be multiplied; the last stanza again shows clear examples.

Another type of significance is found in word-order, which to the Roman writer is a ready means of securing emphasis or rhetorical adornment. In this respect, naturally, not much freedom is allowed the English writer; but frequently some other device, such as repetition, may be employed to the same effect. Thus in v. 14, the vocative participle *parati*, in deferred agreement with the vocatives in v. 1, has the peculiar effect of tying together the beginning and the end of this long address which had included the bounds of the Roman world in its circuit. Some of the translators have preferred to break the sentence here (so Wright, "Prepared are you—"), and others to make the transition by introducing another term of address (so Gregory, "Friends who—"); since in my opinion this deferred agreement is a matter of significance rather than merely of grammar, I prefer Holther's treatment, which gets the Latin emphasis by putting in "ready" in the first line, and then repeating it in the corresponding position at the beginning of its own stanza. The second repetition is perhaps un-

necessary, but hardly overdoes the emphasis the Latin puts on *parati*. On this topic of word-order, which might be treated much more fully, I shall add merely that in translation from Latin, where word-order is always significant, to English, where it is generally conventionally rigid, the meaningless inversions often found in older English verse, crystallized relics of a previous freer arrangement, should be definitely excluded; the only effect of significance they could have in English would be a somewhat stilted or old-fashioned stylistic turn.

Syntax and sentence-structure form an aspect of significance closely correlated with the author's intention. In this poem one notes at a glance the long, involved periodic structure corresponding to the ironical formality of the address to Furius and Aurelius (vv. 1-16), and the contrasting effect of the loose, broken clauses, coordinate and simple structure, corresponding to the more intense affective tone of the message to Lesbia. To reproduce this contrast, I think it is a mistake to break the long sentence, as several translators have done; on the other hand, the relative clauses and participles of the last eight lines may well, some of them at least, be rendered by coordinate expressions, which are more natural and simple in English than they are in Latin.

Though I realize that there is room for differences of opinions among translators as among interpreters of a classic, I believe that most of my criticisms here have been on non-controversial issues. My object has been, not to point out previously unobserved defects in these versions, but to show that what is needed by translators is a more explicit theory of linguistic meaning. If the canons here set forth, whether they be accepted or rejected, and Holther's version as an exemplification of them, have any value, they should result in more and better verse-translations.

ON GRASPING THE BEARD IN MAKING ENTREATIES

By EUGENE S. McCARTNEY
University of Michigan

A few years ago a former student of the classics gave expression in print to strong criticism of the kind of instruction he had received. He lamented that he "had lost the whole social setting of the story" of the *Iliad*. He had not been taught to "see into the causes of things."¹ No one could tell him, for instance, why Thetis reached for the chin or the beard of Zeus in beseeching him.²

The mere recital of a few other examples of the custom of grasping the beard in appeals would shed some light upon its significance. Perhaps an incident in the early life of Artemis is most illuminating.³ As a little girl sitting upon her father's knees she implored him to grant her many boons, among them the right to remain unmarried. After completing her rather long list of requests, she sought, like Thetis, to grasp the beard of him who had the gifts in his power to bestow. Callimachus picturesquely says that she stretched forth "many hands." The father granted all her wishes and made additional lavish presents, but he had evaded her persistent attempts to touch his beard. Evidently Zeus Omnipotent wished to retain his freedom of will and action.

Oftentimes the beard was touched in an appeal for mercy. One recalls that, when Dolon was making a frantic effort to get hold of the beard of Diomedes, his captor hastened the fatal blow, presumably in an effort to forestall the symbolic entreaty.⁴

¹ What classical teacher has not at some time or other dulled the spirit of inquiry by giving unsatisfactory answers to a student who asked other than stereotyped questions and who had his own ideas about the proper avenue by which to approach the study of Greek and Latin?

² See *Iliad* I, 500 f. VIII, 371 f. Compare Pliny, *Nat. Hist.* XI, 251: *Antiquis Graeciae in supplicando mentum attingere mos erat.*

³ Callimachus, *Hymns* III, 1-40.

⁴ *Iliad* X, 454-456.

With life at stake suppliants might try to reinforce this gesture by seizing the knees or the right hand with one hand while the other was grasping the beard.⁵ Iphigenia reached many times for the beard and the knees of her father, Agamemnon, while he, acting as priest at Aulis, was preparing to slay her.⁶ In order not to expose himself to the supplications of the ill-fated Polyxena, Ulysses wrapped his hands in his clothes and turned his head aside.⁷ Phaethon's use of both hands to clasp his father's beard was doubtless intended to strengthen his appeal.⁸

Phaethon's act would seem to prove that touching the beard was more efficacious than grasping the right hand⁹ or the knees,¹⁰ and there is some confirmation for such a conclusion. For example, in an effort to save her life, Andromache fell before Peleus and grasped his knees, since, as she explained, it was not possible for her to reach his beard.¹¹ As though to exhaust all possibilities Amphytrion implored his frenzied son by beard and hand and knee.¹² The grasping of the knees is mentioned far more frequently, however, than the seizing of the beard, even though the latter gesture was thought more potent. Perhaps this was because the knees were consecrated to Misericordia.¹³

The gesture of grasping the beard must have become very common, for finally appeals were made in the name of the beard (*πρὸς γενέλου, πρὸς γενειάδος*; cf. *πρὸς Θεῶν*). Perhaps in most cases of the kind there was some accompanying gesture, even if the

⁵ On these gestures cf. C. Sittl, *Die Gebärden der Griechen und Römer*: Leipzig, Teubner (1890), 164-166.

⁶ Euripides, *Iphigenia among the Taurians*, 360-363; *idem*, *Iphigenia in Aulis*, 1215-1227; 1247.

⁷ Euripides, *Hecuba* 342-344.

⁸ Nonnus, *Dionysiaca* xxxviii, 214.

⁹ The powerful hand, the right one, was naturally the one from which suppliants expected mercy. Compare Pliny, *Nat. Hist.* xi, 250: *Inest et aliis partibus quaedam religio, sicut in dextera: oculis aversa adpetitur, in fide porrigitur.*

¹⁰ Pliny, *ibid.*, records the following theory for the sanctity of the knees: *Hominis genibus quaedam et religio inest observatione gentium. Haec supplices attingunt, ad haec manus tendunt, haec ut aras adorant, fortassis quia inest iis vitalitas. Namque in ipsa genus utriusque commissura, dextra laevaue, a priori parte gemina quaedam buccarum inanitas inest, qua perfossa ceu iugulo spiritus fluit.*

¹¹ Euripides, *Andromache* 572-574.

¹² Euripides, *Hercules Furens* 1203-13.

¹³ Servius on Vergil, *Eclogae* vi, 3.

beard was not actually touched. Electra, thinking that the urn she was holding contained the ashes of her brother, in the name of his beard besought Orestes, as yet unrecognized, not to take from her the thing that was dearest to her.¹⁴ As Jebb suggests,¹⁵ she may have stretched her hand toward his beard. Medea presented her plea to Aegeus for mercy in the name of his beard and knees.¹⁶ Clytaemnestra, on learning that Iphigenia was to be a victim at the altar instead of the bride of Achilles, begged the latter for mercy in the name of his beard, his right hand, and his mother.¹⁷ It would seem, therefore, that the combining of methods of appeal was a sort of pluralizing for power.

Perhaps we may see in the philosopher's beard another aspect of the ancient reverence for hair upon the chin. The beard may have served as a symbol of maturity of mind,¹⁸ but some philosophers were in danger of valuing themselves for their gowns and beards only.¹⁹

The growth of the beard is a sign of the attaining or the attainment of physical maturity, but among the Greeks it was also a tangible representation of much that was good and noble in a man, especially in his relations with his fellow-beings. A petitioner or a suppliant who had touched a man's beard was in almost as sacred a relation to him as one enjoying the shelter of his roof and sitting at his fireside.

The respect for the beard which is implied by the Greek gesture seems to have been an inheritance brought from other lands. At all events it is best understood against an Asiatic background. It may be noted that Homer, who mentions this form of supplication at least three times,²⁰ wandered among the Ionian cities of Asia Minor.

In II *Samuel* xx, 9, the seizing of the beard seems to indicate affection and solicitude:

¹⁴ Sophocles, *Electra* 1208. Cf. Euripides, *Suppliants* 277-285.

¹⁵ On Sophocles, *loc. cit.*

¹⁶ Euripides, *Medea* 709-713.

¹⁷ Euripides, *Iphigenia in Aulis* 909.

¹⁸ Professor Norman W. DeWitt, in an interesting contribution to the *CLASSICAL JOURNAL*, xxxi (1936), 505, notes that γέννη was sometimes applied to the jaw with the beard growing on it and gives "unbearded" as the original meaning of *ingenuus*.

¹⁹ See Plutarch, *Moralia* 81c.

²⁰ See notes 2 and 4.

"And Joab said to Amasa 'Art thou in health, my brother?' And Joab took Amasa by the beard with the right hand to kiss him."

An Assyrian cuneiform tablet which contains correspondence addressed to King Sargon characterizes some soldiers as "men of beards."²¹ A recent editor says that perhaps this phrase is intended to indicate that the soldiers were no mere striplings,²² and he translates it by "veterans."²³

From *The Travels of Sir John Mandeville*²⁴ we learn that the people of Constantinople felt a religious veneration for the beard: "And also they say, that we sin deadly in shaving our beards, for the beard is token of a man, and gift of our Lord."

Ancient Oriental ideas about the beard as a sign of manhood still survive in all their vigor. The contemporary Arab feeling about it is interestingly revealed in a description of the first meeting between Lowell Thomas and Lawrence of Arabia:²⁵

... Thomas was walking along Christian Street in Jerusalem when he noticed a group of Arabs approaching. Their robes were as immaculate as the uniforms of the Guardsmen, and the *kufieh* each one wore upon his head was

²¹ One naturally makes a comparison with the French word *poilu*. For some interesting comments on it see Albert Dauzat, *L'Argot de la guerre*: Paris, A. Colin (1918), 47-52. A striking use of this word by a common soldier who had survived many campaigns under Napoleon is to be found in H. de Balzac, *Le Médecin de campagne*, 513 (*Œuvres Complètes* de H. de Balzac. Vol. XIII [Paris, Lévy Frères, 1870]): "... Mon homme est un des pontonniers de la Bérésina; il a contribué à construire le pont sur lequel a passé l'armée, et, pour en assujettir les premiers chevalets, il s'est mis dans l'eau jusqu'à mi-corps. Le général Eblé, sous les ordres duquel étaient les pontonniers, n'en a pu trouver que quarante-deux assez poilus, comme dit Gondrin, pour entreprendre cet ouvrage."

²² In this connection it is pertinent to mention two passages in Scott's *Quentin Durward*. In chapter x the novelist represents La Balafre, the uncle of Quentin Durward, as finding it hard to believe that his nephew, "a beardless boy," has been enrolled in the Scottish Guard of the French king in order to undertake perilous duties. In chapter v La Balafre thus admonishes Quentin Durward: "That had been a rare good apology in the mouth of thy sister, fair nephew; you must fear the wine-pot less, if you would wear beard on your face, and write yourself sodlier."

²³ Leroy Waterman, *Royal Correspondence of the Assyrian Empire*, Part III, p. 64 (University of Michigan Studies, Humanistic Series, Vol. XIX [University of Michigan Press, Ann Arbor, 1931]).

²⁴ Edited by A. W. Pollard: London, Macmillan and Co. (1923), 15.

²⁵ Reeve Morrow, "Man of the World," *Redbook Magazine*, LXVI (1936), 80. The italics are mine.

as stately and correct as the Prince of Wales' topper. Lords of the desert, stepping straight from the pages of the *Arabian Nights*—all but one. He wore the golden sword of a Prince of Mecca, but he was beardless. And Thomas knew that *every Arab must wear a beard to be considered a grown man*. He looked more closely at this young Arab, and saw that his eyes were blue, while Arabs, almost universally, have brown eyes. So he went to the Military Governor of Jerusalem and requested the solution of the mystery—and an introduction.

Here we are told that an Arab must wear a beard before he is considered a grown man.

Just as the presence of the beard on the chin denotes arrival at man's estate, so the lack of it suggests youthfulness and the immaturity of youth. The Romans were wont to utter the word *imberbis* with a sneer, and Cicero²⁶ scornfully describes the sixth and worst class of Catiline's followers as *aut imberbes aut bene barbati*.

The profound respect shown for the beard by the ancient peoples of Asia has been handed down to their descendants. For a real understanding of it we should go to a son of Asia. In *The Syrian Christ*²⁷ an American pastor, Abraham Mitrie Rihbany, who was born and reared in Syria, explains in a fascinating way the meaning of many biblical sayings and customs. His words about the Syrian reverence for the beard should be available to every forlorn student who wishes some light on the problem why Thetis grasped at the beard of Zeus.

But what must seem to Americans utterly ridiculous is the Oriental habit of swearing by the mustache and the beard, which is, however, one phase of swearing by the head. To swear by one's mustache, or beard, means to pledge the integrity of one's manhood.²⁸ "I swear by this," is said solemnly by a man with his hand upon his mustache. Swearing by the beard is supposed to carry more weight because, as a rule, it is worn by the older men. To speak disrespectfully of one's mustache or beard, or to curse the beard of a person's father, is to invite serious trouble.

The sacredness of the beard to Orientals goes back to the remote past

²⁶ In *Catilinam* II, 10, 22.

²⁷ Part II, 171-173. Boston and New York, Houghton Mifflin Co. (1916).

²⁸ Another source states that Orientals believe they disgrace the beard by an evil action. See E. W. Lane, *The Manners and Customs of the Modern Egyptians*: London, J. M. Dent & Co. (1923), 29, note¹ 1.

when all the hair of the head and the face was considered sacred.²⁹ Growing a beard is still esteemed a solemn act in Syria, so much so that, having let his beard grow, one cannot shave it off without becoming a by-word in the community. To speak of the scissors or of a razor in the presence of one wearing a beard, especially if he be a priest, or of the aristocracy, is considered a deep insult to him. Such unseemly conduct seldom fails to precipitate a fight. In II *Samuel*, the tenth chapter, fourth verse, we have the record of Hanun's disgraceful treatment of David's men, whom he had thought to be spies. "Wherefore Hanun took David's servants, and shaved off the one half of their beards, and cut off their garments in the middle, even to their buttocks, and sent them away. When they told it unto David, he sent to meet them, because the men *were greatly ashamed*: and the king said, "Tarry at Jericho until your beards be grown, and then return."

It is because of this ancient conception of the hair that the Syrians still swear by the mustache and the beard, although the majority of them know not the real reason why they do so.

I remember distinctly how proud I was in my youth to put my hand upon my mustache, when it was yet not even large enough to be respectfully noticed, and swear by it *as a man*. I recall also to what roars of laughter I would provoke my elders at such times, to my great dismay.

Evidently the action of Thetis in reaching for the beard of Zeus in entreaty would not seem strange to a Syrian student of Homer. He would doubtless have the social setting for some other things which we understand but dimly.

²⁹ On the hair in superstition and religion in classical antiquity see S. Eitrem, "Das Haar," *Opferritus und Voropfer der Griechen und Römer*: Christiania, J. Dybwad (1915), 344-415; L. Sommer, *Das Haar in Religion und Aberglauben der Griechen* (Münster dissertation, 1912); P. Schredelseker, *De Superstitionibus Quae ad Crines Pertinent* (Heidelberg dissertation, 1913). Many classical scholars have devoted a paragraph or two to ancient ideas about the hair.

WILLIAM LILY'S CONTRIBUTION TO CLASSICAL STUDY

By MARY BETH STEWART
Coshocton, Ohio

William Lily's fame, like "Gaul as a whole," may be divided into three parts: as the author of the Latin grammar used exclusively in England for over three hundred years; as the first headmaster of St. Paul's Cathedral School in London; and as the first teacher of Greek in London during the revival of learning. Furthermore, he was one of the participants in the first literary quarrel recorded in English print and was intimately associated with such well-known figures as Cardinal Wolsey, Grocyn, Linacre, Erasmus, Colet, and Sir Thomas More.

If the inscription beneath a rare print of the great grammarian is correct, it was in 1468 that Lily was born in Hampshire, England. Little is known of his early life, but he received his elementary education at Winchester, was graduated in Arts from Oxford, made a pilgrimage to Jerusalem, spent five years in Rhodes, and studied for a time in Venice. It was in Rhodes that his interest in the classics was fully aroused through his contact with the learned men who had taken up their residence there after the fall of Constantinople. This unusual opportunity for the study of the domestic life and the everyday conversation of the Greeks fitted him particularly for carrying back to England a renewed interest in the classics. From Venice he proceeded to Rome to continue his studies under Johan Sulpitius and Pomponius Sabinus. Both More and Lily took the minor orders of the Church, but proceeded no further because their new love of Greek made them prefer life in London or a university town to that of an obscure parish. Consequently, Lily resigned his benefice in 1495.

The next we hear of him is his opening of a private school in

London for instruction in grammar, rhetoric, and poetry. Here he built up the reputation which led Colet, as one author says, to "pitch upon him" for first headmaster, when founding St. Paul's School about 1510. The qualifications, as set forth by Colet, were: "A man hoole in body, honest and vertuous, and lerned in good and cleane Latin literature, and also in Greeke, yf such may be gotten, and the father of a large family." Needless to say, Colet looked no further when he came upon a man of Lily's ability—with fifteen children.

Included in Lily's literary works are twelve titles, each dealing with some phase of grammar or rhetoric. Most important of these was a volume known by various titles—Lily's *Brevissima Institutio*, Colet's *Aeditio*, Paul's *Accidence*, or Lily's *Latin Grammar*. This last title has been most commonly used, since Lily made the final emendations to the book for which Colet supplied the English rudiments, Erasmus the Latin syntax, Wolsey the preface, and Lily himself the English syntax with Latin rules for nouns and verbs. Since these different sections were published separately, in all possible combinations, and with various moral teachings appended, it is difficult to trace the complex history of the *Grammar* through its many editions. However, it is probable that the *Grammar* was completed about 1509, shortly after Lily's return to England. According to all records, the oldest edition known to be extant today is one of 1527 in the library of the Peterborough Cathedral. But last spring I had the good fortune to see and examine a 1512 edition, which is in the possession of a retired publisher whose hobby is collecting rare textbooks. This is undoubtedly the oldest edition in existence today, and perhaps the only copy.

In 1540 Henry the Eighth issued a proclamation in which he ordered all schoolmasters and teachers of grammar within his realm to teach Lily's *Latin Grammar* and none other, if they wished to avoid his displeasure. Elizabeth in 1559 likewise forbade the use of any other grammar. The Church, too, sanctioned its use, for records tell us that from 1548 to 1640 bishops and archbishops questioned their respective districts as to whether any other grammar was being used.

While no accurate estimate of the circulation of Lily's *Grammar*

is possible, we do know that during the reign of Elizabeth the number printed annually was limited to 10,000 as compared with 1250 of an ordinary book. In 1732 a revision of Lily was adopted as the *Eton Latin Grammar*. This famous preparatory school continued to use the same grammar until as recent a date as 1868.

The plan of this grammar is of interest to present-day teachers who are familiar with modern texts, for it eliminated from the schools a score of worthy rivals, survived all attacks upon it (some of which even reached both houses of Parliament), and forced Locke in 1693 to say that no one was considered as having an orthodox education who had not learned Lily's *Grammar*.

Like all grammarians of his day, Lily attempted to accomplish a threefold purpose—the teaching of manners, exercise in verb forms, and an introduction to classical authors. As a result we find manners and morals mingled with parts of speech on every page. It is not surprising, therefore, that the grammar opens with Lily's *Carmen de Moribus*, a poem of eighty-six lines devoted to rules of conduct for school children. For generations every school-boy was required to learn this by heart, to translate it, to parse it, and to put it into idiomatic language, to say nothing of practicing the precepts contained therein. Briefly, Lily gave the boys the order of the day—to rise early, wash face and hands, comb the hair, put on clean clothing, and offer a prayer to God. There was to be no loitering on the way to school and no forgetting of knife, pen, ink, or little books ready for use when needed. Apparently the custom of seating according to scholastic attainment was not unknown, for the poet said:

For as each on doth well excell in giftes of learning grete,
Soe shall he stille be set above in a more hiare seate.

Pupils were warned against blots and keeping notes on separate pieces of paper that might be lost. Speaking was to be done "in Latin always and with the book laid aside." According to Lily, the best way to acquire eloquence was to learn by heart the famous writings of the best authors:

Now Virgil bids thee him to reede, now Terens wolde he have,
Another whyle fine Cicero to reed him doth he crave,

Which authors whosoe hath not lern'd nothing but dreams doth see
And in Cemeria darkness forever he shall be.

The tongue, the gateway of life and death, should be carefully guarded, that evil words be not spoken nor the sacred name of Almighty God taken in vain.

The introduction to the grammar proper was entirely in English and contained, among other things, rules for the parents to observe upon presenting their boys for admittance. All pupils should be able to read and write both Latin and English. Parents were required to furnish the necessary books and wax candles for use in the winter. If absent three days without cause, or six times with a legitimate excuse, or if found "unapt or unable at lernynge," the boys were to be removed from school.

The title page of the *Grammar*, bordered by engravings of the subjects studied in sixteenth-century schools—geography, music, logic, rhetoric, dialectic, and grammar—contained these lines setting forth the value of study in grammar:

Grammatices labor est parvus; sed fructus in illa
Non parvus: parva haec discite, parve puer.

Lily divides his *De Grammatica* into four main heads, of which only the first two are definitely known to be entirely Lily's own work—*De Orthographia* (pages 1–6), *De Etymologia* (pages 6–71), *De Syntaxi* (pages 72–121), and *De Prosodia* (pages 122–139), all in Latin. Perhaps the most interesting part of *De Orthographia* is the section on pronunciation, in which he warns against certain mistakes which must have been common at that time. Among these were *moultus* for *multus*; *nync* and *tync* for *nunc* and *tunc*; *elius* for *alius*; *mountes* for *montes*; *f* instead of *v* in such words as *volo*, *vis*, *volui*, and *velle*; *v* instead of *f* in *fero*, *fers*, and *ferre*; *z* instead of *s* in the middle of words such as *visus*; omitting *h*, as *omo* and *umus* for *homo* and *humus*; and the aspiration of *t* and *d*, as *amath*, *caputh*, and *aputh* for *amat*, *caput*, and *apud*.

De Etymologia begins with the explanation of the term as the "origin of words." The author, however, proceeds under this heading to explain all the parts of speech and their uses. The *octo partes orationis*, divided into two classes—the declinable and the inde-

clinable—are then taken up in detail. Twenty-eight pages are devoted to nouns, beginning with their classification and continuing with the seven “*accidentia nomini*.” Of these, *De Genere* offers the greatest difference from the treatment in modern grammars, for seven genders are presented to the student to be memorized. Included in this chapter, too, are the six pages of verse which give to this famous section of Lily’s *Grammar* the name *Propria quae Maribus*. When there was later added to Lily’s text *Lily’s Rules Construed* for the convenience of English students, the Latin was printed in regular type, the English in italics. But even so, the small print and absence of any sort of margin makes the whole treatment hopelessly unintelligible. Rare words are used as illustrations and numerous exceptions are given for all genders. *De Declinatione* gives the endings of cases in the five regular declensions, but the lack of a tabular form makes this part of the grammar especially impracticable for a student of Latin. *De Comparatione* deals with adjectives, which were regarded as one division of nouns rather than as a separate part of speech. *De Pronomine* follows much the same plan as that of nouns; but here, again, no attempt is made to clarify the subject by examples in sentences or by giving the various forms in anything but long, involved, closely printed paragraphs.

Twenty pages are devoted to *De Verbo*. A verb is defined as *aliquid esse, agere, aut pati*, as *sum, moveo, and moveor*. *De Modo* lists six moods and explains their uses; *De Tempore* enumerates five tenses with examples, omitting the future perfect; *De figura* attempts to explain the existence of simple verbs (*facio*) and those compounded with prepositions (*incendo*), *De Specie* the relationship of primitives and derivatives (*ferveo, fervesco*); *De Conjugatione* merely instructs the boys to learn William Lily’s rules for preterits and supines.

At this point we come to the second famous section of Lily’s *Grammar*, known as *-As in Praesenti*, which, like *Propria quae Maribus*, was to be learned verbatim. Like the section on nouns, the rules are given in verse, beginning with the first conjugation:

-As in praesenti, perfectum format in -avi:
Ut no nas navi, vocito vocitas vocitavi.

And so on through the four conjugations, with long lists to be memorized for the third. The perfect, in turn, determines the supine; *bi* becomes *tum* (*bibi*, *bibitum*); *gi*, *ctum* (*legi*, *lectum*); *psi*, *ptum* (*scripsi*, *scriptum*). It would seem a most cumbersome method of teaching principal parts. No effort is made to distinguish essentials from the nonessentials, and the same emphasis is placed upon rare forms as upon regular conjugations.

A brief consideration in the same manner of adverbs, conjunctions, prepositions, and interjections concludes the section generally attributed to Lily.

We may well ask, then, why such a grammar should have had a far-reaching effect on subsequent grammars and upon educational methods in general. The answer is found, for the most part, in the system of teaching grammar in vogue at that time. The aim of Latin Grammar was not the cultural value, but the ability to speak Latin perfectly. Hence the emphasis on grammar rules. There grew out of the controversies of the sixteenth and seventeenth centuries between grammarians and classical authors four groups of writings based upon Lily's work: first, translations; second, elucidations as to subject-matter and method of teaching; third, praxes; and finally, supplementary teaching. Of these, the most widely known were Brinsley's *Posing of the Parts* (1630) and Hoole's two works, *Lily's Latin Grammar Fitted for the Use of Schools* (1653) and *Propria quae Maribus and -As in Praesenti Englyshed and Explayned* (1650).

It is from these that we gain some idea of Lily's method of teaching as headmaster of St. Paul's School. Colet had once made the statement: "I abannysche and exclude out of this scole fylthyness which should be called 'blotterature' rather than literature." And yet both he and Erasmus were more lenient in their requirements and more inclined to gentleness and mercy in school administration than was stern Master Lily. The latter required that Latin be used so exclusively in school and at play, that the problem arose of preventing the children from forgetting their English in their strenuous pursuit of Latin. Brinsley placed the blame for this upon the parents, but suggested as a remedy that the pupils "construe Lily's Rules from Latin daily." Seniors were appointed to see that the younger pupils should "speak good Latin always."

It may be comforting to modern teachers to know that the common faults of which the students were warned were agreement, relative pronouns, appositives, conjunctions, and the ablative absolute. To make for perfection in everyday conversation, therefore, each pupil was required to recite every morning a part of the *Accidence* in Latin and to translate from the *Grammar* daily until he had completed the book and was ready to start through it again. Familiarity with the rules was retained by repeating certain parts every Thursday morning, so that once each quarter every pupil recited the entire grammar from memory. This was possible in a school where the entire day, except for fifteen minutes at nine and at three, was given over to the perfecting of written and spoken Latin, Greek, and English.

In his treatise on Lily, Hoole says:

Between three and four years of age, a childe hath great propensity to peep into a book. Allowing two or three years, then, to read English perfectly, a childe should be ready for Latin at seven or eight.

Yet Hoole was far ahead of his time, for he even went so far as to admit that not every child needed to study Latin. Furthermore, he suggested that examples precede the rules, that understanding be emphasized rather than the mere memorizing of words. Though Lily was too difficult for this method, Hoole gave five reasons for continuing the use of his *Grammar*: the uniformity, where it would otherwise be like people "running from room to room in a labyrinth"; the expediency, since those who try to proceed by an easier way than Lily's "have had trouble to bear up the credit of the school"; the example of great schools, where pupils have had to forget what they had already learned to get Lily's *Grammar* by heart; and the familiarity brought about by the constant drill on Lily, necessary since a "tender memory is like a leaking vessel." Since it was unwise, then, to discard Lily, Hoole did the only practical thing—wrote a handbook to go with it. Whatever the method of teaching, therefore, Lily's *Grammar* remained the backbone of education, caused numerous disputes among printers concerning the rights to its publication, and crowded into oblivion some eighteen contemporary grammars.

It was pointed out in the beginning that Lily's fame rested not only upon his *Grammar*, but also upon his successful teaching

career at St. Paul's. If the reputation of a school may be determined by the prominence of its body of alumni, St. Paul's may well lay claim to a high rank in the history of English educational institutions; and it may be conservatively said that no high master before his time, and few since, have had a hand in the training of as many distinguished men as did William Lily. Of the thirteen who have been definitely identified as his pupils, ten have been considered of sufficient importance to find a place in the *Dictionary of National Biography*. Included in the number are statesmen, scholars, physicians, religious leaders. Among them was John Clement, an adopted son of Sir Thomas More, who was chosen to read Wolsey's Rhetoric Lectures and to deliver Greek lectures at Oxford; Thomas Lupset, who succeeded Clement as Greek reader; and John Leland, who was made Canon of King's College, Oxford, and during his later years produced the treatises, *The Assertion of King Arthur*, *The Birth of Prince Edward*, and *The Decease of Thomas Wiat*—all in Latin. Of the leading statesmen of the Tudor period, three at least were educated by Lily at St. Paul's—Edward North, Anthony Denny, and William Paget. Of Thomas Offley it was said, when he was twelve years of age:

he became a good grammarian under Mr. Lilye, the newly elected school master of Jesus School in Paul's Churchyard, and understood the Latine tongue perfectly; and because he had a sweet voice he was put to learn prick-song among the choristers of St. Paul's for that learned Mr. Lilye knew full well that a knowledge of music was a help and a furtherance to all arts.

Robert Pursglove, who attended St. Paul's for "full thrice three whole years," after fourteen years at Oxford, went to a priory in Yorkshire, where his interest in education led him that same year to found a Jesus Grammar School at Tideswell, closely resembling St. Paul's School. He was also instrumental in the founding of a similar school at Guisborough in 1563. So the spirit of Lily, his high ideals, and his unrivaled scholarship lived on in the work of his pupils through their services to church, state, and literature.

Great as was Lily's fame as a Latin scholar, his reputation as a teacher of Greek was nearly as great. Although Greek was not mentioned in the courses of study at other schools until 1560, Colet in his Statutes of St. Paul's in 1518 indicated that "future

headmasters must be learned in Greek if such may be gotten." Hallam is able to name but four scholars in 1500 who had even a "tincture of Greek"—Grocyn, Linacre, Latimer, and More; by 1520 there were still but twenty, including Lily, "the best known of all English schoolmasters." So St. Paul's was doubtless the first *public* school to include Greek in the curriculum after the revival of letters, though Greek lectures were delivered at Oxford at an earlier date. Camden, author of the Greek grammar recommended for national adoption, was also a pupil of Lily and owed to him his "foundation of that niceness and accuracy in the Latin and Greek tongues to which he arrived." No wonder, then, that Lily's name was known and honored wherever grammar was studied!

Finally, perhaps, the most accurate estimate of a man's worth comes from his friends and contemporaries. Camden in one instance expresses surprise and regret that "not even Master Lillie can decipher the strange characters at Stonehenge." Polydore Vergil, an intimate friend of Lily, referred to him as "learned, of good manners, and the greatest diligence." Richard Pace, in a letter to Colet, said of St. Paul's School: "*Habent enim praeceptorem cujus vita moresque sunt probatissimi.*" Not only was he "singularly skillful in both kinds of literature [Latin and Greek] and an artist in the bringing up of youth," said Erasmus, "but he was *honestissimus simul et peritissimus vir.*" When John Evelyn noted in his diary a century later a list of learned men whose portraits he had recommended as fit ornaments for the Lord Chancellor's house, Edmund Spenser was placed first, William Lily second.

But it remained for Sir Thomas More to reveal the close relationship of the little group, who, inspired by their own contact with Italian and Greek civilization, did so much to carry back to England the spirit of the Renaissance. To Colet who was in the country at the time, More wrote from London on October 26, 1504:

I shall be spending my time in the company of Grocyn, Linacre, and my friend Lily; the first, as you know, sole director of my life in your absence; the second, my tutor in study; the third, the beloved sharer in *all* my concerns.

To the end, then, William Lily was the embodiment of all Colet demanded in his first high master—"a man hoole in body, honest and vertuous, and lerned in good and cleane Latin literature."

Notes

[All contributions in the form of notes for this department should be sent directly to Roy C. Flickinger, State University of Iowa, Iowa City, Ia.]

SPE LONGUS, HORACE, *ARS POETICA* 172

It may seem temerity to bring up once again the question of the meaning of the several curt descriptions in this famous line which troubled Bentley so much that he conjectured both *spe lentus* and *pavidusque futuri*. But nobody accepts either of these today; there is no chance that we are facing textual errors. The line has been the occasion of lengthy notes in many of the standard editions of Horace (e.g. Orelli, Schutz, Kiessling, Wickham, Wilkins), and in others it is cavalierly disposed of as though no grave difficulties lurked in it or treated as enigmatical (e.g. Morris comments: "It is, in fact, not a clear phrase"). Much has been made of its parallelism with Aristotle's *Rhetorica* II, 13, but the description there of old age's qualities, almost all unpleasant, is long and detailed, and Horace's references to it can only be of the most summary character at best. As a matter of fact the principal difficulty of *A.P.* 172 seems to the present writer to lie in its extreme condensation, which compels a few crisp phrases to bear a heavy load and thus to invite misunderstanding. Since, however, Horace is usually clear, one may begin by assuming that he felt that his descriptions were, if not readily, at least reasonably intelligible; we may go on from that with some assurance to see what possibilities the Latin words present. It is not here the intention to review the large amount of material already existing but only to add one or two clarifications which, combined with previous suggestions, may furnish a solution.

It is my belief that Wickham (p. 355, 1902 edition) is correct in saying: "They (i.e. *spe longus*) go closely with *dilator*, being the first of three characteristics which accompany and explain the

dilatoriness of the old (for it is paradoxical and requires explanation)." Considering that *spe longus* stands between *dilator* and the somewhat similar *iners*, one is justified in feeling that *spe longus* must be another phase of the same thing, while the joining of *avidus* by the *-que* to *iners* indicates that *avidus futuri* is also definitely part of the same group. *Dilator* is, as Wickham says, explained by each of the three descriptions following. Of these *iners* ("disinclined to act," with perhaps that suggestion of cowardice that *iners* often carries) may be regarded as needing no discussion.

In *spe longus* we have a clear echo, one may suppose, of *C. I.*, 4, 15 and *C. I.*, 11, 6, with a transfer of the epithet to the person vitally interested in the *spes*. The *longa spes* in the passages from the *Odes* must mean "a long anticipation" in the sense of its being realizable only at some distant date; in fact the *longa* has virtually the significance of *longinqua*, "distant, remote." While present lexicon material is inadequate for a full discussion of *longus* and *longinquus* in their interrelations, we may note that in Vergil, *Aeneid* III, 383,

Longa procul longis via dividit invia terris,

longis appears to mean *longinquis* (so Conington). Cf. for a later example Tacitus, *Ann.* XIII, 37, *spes longinqua et sera*, where *sera* is epexegetic of *longinqua*. *Spe longus* means then, one may suggest, "remote in (point of) expectation"; it is the description of the old man who has been taught by experience that in general the fulfilment of any expectation is likely to be long deferred. In consequence, being old, he is unenthusiastic about new, long-range schemes; his attitude is that of constantly postponing decisions about them.

Avidus futuri is frequently referred to as being flatly contradictory of *spe longus*, and it certainly is if *spe longus* means "cherishing long-distance hopes," but it is not contradictory of the meaning "remote in his expectation." A man may be very skeptical of schemes the accomplishment of which he considers remote on account of his advanced years and yet be very keen to go on living. The fact is that *avidus futuri* means "greedy for the future," but not for some remote, uncertain future—rather for each day as it

comes up; cf. Seneca, *Ep.* XII, 6: *Nemo tam senex est ut improbe unum diem speret*. Thus *avidus futuri* gives us the picture of a man gobbling at a banquet with unseemly haste because he is quite uncertain how long he will be allowed to eat; he is, e.g. *spe longus* about the dessert and concentrates on the hors d'œuvres which are then being served. But this concentration on the immediate future causes him to be, with regard to projects in which he is invited to participate, *dilator* and *iners*, because his experience has made him *spe longus*.

I submit, then, that the highly condensed vs. 172 explains admirably the line immediately preceding, and that the two may be paraphrased in the light of the above interpretation thus: "He handles everything timorously and unenthusiastically, being given to dilatoriness because he knows that hopes are distant of fulfillment, because he has become disinclined to exert himself, and because he is taken up with absorbing the future as it comes along."

W. H. ALEXANDER

UNIVERSITY OF ALBERTA
EDMONTON, CANADA

ANTIGONE AND MARIA GENTILI MONTALTI

Had Raphael Pumpelly published *My Reminiscences* (Henry Holt and Co., 1918) in 1936, he would probably have entitled his book *The Odyssey of an American Mining Engineer*. Pumpelly was a man of many travels. He visited almost as many countries as did Dr. Heiser, and the account of his experiences rivals in interest *An American Doctor's Odyssey* and surpasses it in variety of theme, witty observation, and humorous anecdote.

The purpose, however, of this note is not to advertise Pumpelly's fascinating autobiography but to call attention to the tragedy of Maria Gentili Montalti, which bears a striking resemblance to that of Antigone. Pumpelly was told the pathetic tale during a sojourn in Corsica in 1857. Neither before nor after reciting the story (I, 140 f.) does he make mention of Antigone, nor have I ever seen a reference to Maria's sad fate in any edition of the *Antigone* or in any book or article on Sophoclean drama.

Yet every student of Greek, and especially every teacher whose pleasure it is to read the *Antigone* to or with a class, should be familiar with this modern parallel of the ancient tragedy.

The incident occurred many years ago when French troops were stationed in the village of Oletta. Resentment at their presence turned to fierce anger until finally some of the Olettans plotted to blow up the church in which the soldiers were quartered. The plot was discovered, and seven of the conspirators were killed. Their bodies were then exposed in a public square and the commander, like Creon of Thebes, made proclamation that no one should bury them. The penalty of disobedience should be death.

Night came on stormy and dark. Maria, robed in black, made her way to the square, found the mangled body of Bernardo, who had been her lover, and unaided conveyed it into the church of St. Francis. There she sorrowfully placed it in the tomb of the youth's family. When the theft was discovered, the members of Bernardo's family were arrested and sentenced to death. The ending of the tale is different from that of the *Antigone*. For Maria hastened to the commander, confessed her guilt, and pleaded to be destroyed as her lover had been. The officer, touched by her devotion, forgave her and ordered Christian burial for all the victims.

This bare outline lacks the charm of Pumpelly's narrative. All who have never done so are urged to read the tragic story in full; and if they then read the remainder of his enchanting book, they will reap the pleasure of winning a new literary friend.

JAMES T. ALLEN

UNIVERSITY OF CALIFORNIA

"TO CALL A SPADE A SPADE" IN GREEK AND LATIN

The idea involved in the English expression, "to call a spade a spade," is not original with us moderns. Both Greek and Latin writers have parallel phrases that pithily refer to the same notion of telling plain facts in plain language.

Plutarch believed that Philip of Macedon was the originator of a phrase that became quite popular. In his "Apothegms of Kings

and Great Commanders" Plutarch¹ records Philip's reply to those who were complaining that some of the Macedonian's associates had called them traitors. Philip excused the speech of his companions by characterizing them as follows: φύσει καὶ ἀγροίκους εἶναι Μακεδόνας καὶ τὴν σκάφην σκάφην λέγοντας. The point of the second clause is to be found in the fact that σκάφη signifies "anything dug or scooped out," and thus might be used of a "trough," "basin," or "bowl" as well as of a "skiff" or "boat." "To call a spade a spade," then, using this word σκάφη, was similar to our reproach in referring to a nondescript boat as a "tub"; i.e., "to call a tub a tub."

Although Plutarch thought that Philip had coined this expression, the honor of being its father probably ought to be given to Menander. There is a fragment of his which combines two figures of speech expressing this idea (Frag. 545K):

Ἐλεγχός εἰμ' ἐγώ
 πάντα τ' εἰδώς καὶ σαφώς
 διεξιὼν ὅποσα σύνοιδ' ὑμῖν [κακά],
 τὰ σῦκα σῦκα, τὴν σκάφην σκάφην λέγων.

Here not only is there a play on the word σκάφη but on σῦκον as well. The play on the latter word arises from a specialized meaning of "fig." Greek physicians described the malady hemorrhoids as σῦκα, and hence to call σῦκα σῦκα is to be outspoken, not choosing dainty words to express coarse ideas. It is "calling a spade a spade."

Although we do not know who it was that first hit off this *jeu de mots*, certainly by the time of Philip it was in the air. Aristophanes seized upon σκάφη for a pun.² Later it crops up in Lucian's *Jupiter Tragoedus* 32: Οὐκοῦν ἄκουσον, ὦ Ζεῦ, μετὰ παρρησίας· ἐγὼ γάρ, ὡς ὁ κωμῳδὸς ἔφη, ἀγροϊκός εἰμι τὴν σκάφην σκάφην λέγων. Indeed, Lucian liked it so well that he gave it in its double form when listing the characteristics of a good historian:³ Τοιοῦτος οὖν μοι ὁ συγγραφεὺς ἔστω, ἄφοβος, ἀδέκαστος, ἐλεύθερος, παρρησίας καὶ ἀληθείας φίλος, ὡς ὁ κωμικὸς φησι, τὰ σῦκα σῦκα, τὴν σκάφην δὲ σκάφην ὀνομάσων.

¹ Cf. *Moralia* II, 178B.

² Cf. *Equit.* 1315.

³ Cf. *De Conscribenda Hist.* 41 (54).

We could wish that he had been more specific in his reference to the nameless κωμῳδός or κωμικός.

What the Greeks invented the Romans were not long in borrowing. Martial was intrigued by the terse phrase about "figs" and composed the following lines around it:⁴

Cum dixi *ficus*, rides quasi barbara verba
et dici *ficos*, Caeciliane, jubes.
Dicemus *ficus*, quos scimus in arbore nasci,
dicemus *ficos*, Caeciliane, tuos.⁵

Several centuries later Emperor Julian found this *lusus verborum* apropos to point his rebuke directed against Heraclius, a Cynic. It is slavelike, says the emperor, to disguise truth with words calculated to flatter those who listen. He continues: 'Ἄλλ' ἀμεινον ἂν τις διδάσκειν μὴ τὰ πράγματα ἀκούων αὐτὰ μηδὲ τὰ ἐπ' αὐτοῖς ὀνόματα κατὰ τὸν κωμικὸν τὴν σκάφην σκάφην λέγοντα. . . .⁶

Erasmus was a link in the chain that carried the idea in these expressions down to more modern times. Steeped in classical learning, he imitated the Graeco-Roman authors in his *Colloquium* between Pseudocheus and Philetymus. The latter says: *At istam artem nos crassiores solemus vocare furtum, qui ficum vocamus ficum, et scapham scapham*. Erasmus, as well as Lucian and Martial, evidently thought that if this sally was worth telling once it was worth repeating. He puts into the mouth of one of two characters in his humorous skit, "A Dialogue on Early Rising," one half of the phrase, viz. *Nec dicam ficum aliud quam ficum*.

Two centuries after Erasmus, Albert Bengel, a German scholar who wrote in Latin a commentary on the New Testament, makes use of the play on the word for "tub." He suggests in commenting on *Romans* I, 26: *In peccatis arguendis saepe scapha debet scapha dici*.⁷

BRUCE M. METZGER

PRINCETON UNIVERSITY

⁴ I, 65. This pun evidently caught Martial's fancy, for he uses it in two other epigrams: IV, 52 and VII, 71.

⁵ Some manuscripts read *tuas* here. Ancient grammarians disputed a great deal over the gender of *ficus*. The Teubner *Thesaurus Linguae Latinae* says (s.v.) that when *ficus* means *ulcus* it is *plerumque* gen. masc.

⁶ *Orationes* VII, 208A.

⁷ Cf. *Gnomen Novi Testamenti*, in loc.

Book Reviews

[Review copies of classical books should be sent to the Editorial Office of the JOURNAL at Washington University, St. Louis, Mo. Such works will always be listed in the department of Recent Books, and those which seem most important to the readers of the JOURNAL will also be reviewed in this department. The editor-in-chief reserves the right of appointing reviewers.]

CELSUS, *De Medicina*, with an English translation by W. G. Spencer. In two volumes. Vol. I (Loeb Classical Library): Cambridge, Harvard University Press; London, William Heinemann (1935). Pp. xiv+499. \$2.50; 10 s.

This work is a recent addition to The Loeb Classical Library. Acknowledgment is made by the editors and translator of the use of the text edited by F. Marx, (Teubner, 1915). The volume opens with an Introduction, (vii-x) by W. H. S. Jones which discusses the disputed question as to whether or not Celsus was a practicing physician, reviews opinions on the sources of *De Medicina*, appraises the content and soundness of the work, and points out, as Latinists have done before, its graceful lucid style. Following the Introduction, the translator presents a "Summary of the Arguments for Regarding Celsus as a Medical Practitioner," (xi f.) indicating the use in many passages of the first person singular or plural, or the word *ego* where Celsus gives opinions on treatment; the references to patients known and treated personally; Celsus' acquaintance with medical writers of his own day, and with the older Greek physicians. A Bibliography (xiii f.) includes lists of the chief MSS, recent works on Celsus and references to commentators. The Latin text and accompanying English translation occupy pp. 2-461, consisting of the *Prooemium* and Books I to IV inclusive. The numeration of F. Marx is followed. An Appendix to Volume I gives an interesting discussion regarding the meaning of the terms "podagra" and "cheiragra"

as used by Celsus, names which the translator concludes signified pain in the foot and hand respectively and not specifically gout, their modern meaning. Two lists follow the Appendix, one of Chapter Headings according to Codex J., the second, which concludes the volume, a fascinating catalogue of *Alimenta*, classified after an original method into the main groups, Food and Drink, then Animal Food, Plant Food, Drink.

The translation is enriched throughout by foot-note comments, references, and cross references. The printing on good paper is excellent and the volume in the usual practical but pleasing form and style of binding of the Loeb Classical Library.

Whether Celsus was a medical practitioner or a layman having extensive knowledge of medicine in his time, *De Medicina* can be read with profit and interest today by both physician and non-professional for its historical value. It teaches an impressive lesson. One reads, page after page, of the efforts to understand disease and to relieve suffering, when the training of a physician lacked the foundation given by human dissections and autopsies, knowledge of the circulation of the blood, of the function of the lungs, of nerve conduction, of chemistry, of bacteriology and the nature of infections, and of the causes of epidemics.

In the absence of the scientific method and knowledge (which received its impetus to development and growth in the 16th century) that gave to medicine its present rational status, the physician in the time of Celsus was in most instances groping in the dark for the causes and processes of disease. It is true, though, that careful observation as taught by Hippocrates and the physicians of the Alexandrian School, was followed. Observations and discussions concerning the relation to health and disease of soils, waters, weather, of the pulse and of the urine, appear frequently in *De Medicina*. While reflecting the ignorance of the nature of disease in the period during which Celsus lived, *De Medicina* at the same time presents sound principles for the preservation of health by hygienic measures in general use in modern times. And it is interesting to find that these measures much more frequently take the form of outdoor sports rather than of indoor gymnastic exercises: walking, riding, swimming, sailing,

hunting, and fishing. Seeking for the causes of disease in the soil and climate is a tendency less marked today since bacteriology began making its revelations, but was still an earnest endeavor of the 19th century; and despite the advances made in medicine by the scientific method of study, by the widespread teaching of science in our schools, and by all our agencies for the popular diffusion of knowledge, species of the witchcraft characteristic of Celsus' time yet lie intrenched not only among the denizens of city slums and remote hills, but alas, among many favored with the opportunities of modern education. The layman as well as the physician will read *De Medicina* with feelings of pride in the progress made in healing since the time of Celsus, with forbearance for human weaknesses, and with delight in the excellence of this most recent English translation.

R. J. TERRY

SCHOOL OF MEDICINE

WASHINGTON UNIVERSITY

WINIFRED LAMB, *Excavations at Thermi in Lesbos*: Cambridge, at The University Press; New York, The Macmillan Co. (1936). Pp. xii+226. Plates L and Plans 8. \$18.50.

Since H. Schliemann's epoch-making discoveries at Mycenae, scholars have turned their attention to the exploration of the Aegean Islands, especially of the Cyclades and Crete. For then it became apparent that at least in prehistoric times these islands, forming a natural bridge across the Aegean, were the highways through which people as well as cultural elements crossed to the European continent from the cradles of humanity and of civilization, from Mesopotamia and Egypt. And so the interesting culture of the Cyclades and the brilliant civilization of Crete were brought to the attention of the scientific world. But Greece is connected with the northern shores of Asia Minor by another group of islands, of which Euboea, Lemnos, and Lesbos are the most conspicuous. In the first island the Greek Archaeological Society has revealed important remains of the Bronze Age, and more are awaiting exploration. At Lemnos the Italian School of Archaeology at Athens is still digging at important prehistoric settlements. In

the island of Lesbos, made famous by Sappho and Alcaeus, Miss Lamb and her collaborators of the British School of Archaeology at Athens in the last nine years have carried on explorations which have proved of the utmost importance to the prehistorian and to the student of races and racial relations.

On the north-east coast of the island and not far from its modern capital Mytilene, near the village of Pyrgi Thermes, Miss Lamb in the years 1930 to 1933 has uncovered an extensive prehistoric site occupied during the Bronze Age. The site was especially flourishing in the early part of the Bronze Age, from ca. 3200 to ca. 2350 B.C., during which years five distinct towns succeeded each other. The well-constructed, rather large houses of the towns, their winding narrow streets, their primitive furnishings—especially composed of pottery, querns and grinders, spindle whorls, and bone and bronze tools—give a very clear picture of the people who occupied the island and of the culture which flourished in that part of the Aegean world in the Bronze Age. The remains of the fifth, and uppermost, town are especially well preserved; its houses are laid out in a definite city plan, are well built, and are surrounded with heavy fortification walls similar to those of the neighboring and more famous Troy. The people of the site were apparently cultivators of the soil and pastoral. From the soil they obtained grain, which they crushed in saddle querns, made into bread, and baked in well-constructed ovens, a number of which have been excavated. Among their domestic animals the more common were pigs, goats, and small dogs. Hunting and fishing were also practised extensively, as is proved from surviving bones of animals and fishing hooks. Miss Lamb very ably summarizes their cultural abilities: "As metal workers" these people "were primitive, as stone workers degenerate, as potters enterprising and artistic, as spinners and weavers adequate to their needs." It seems that the site was abandoned during the early part of the Middle Bronze Age, but we find it occupied again, especially after 1400 B.C. The last prehistoric settlement was destroyed about 1200 B.C., and the site finally abandoned. Miss Lamb connects the destruction of the last settlement with Achilles' legendary raid on Lesbos at the beginning of the Trojan war, alluded to

in the Iliad (ix, 129 f.). The people of Thermi throughout the life of the site were in touch with the people of Asia Minor to the east and with those of the Cyclades and the mainland of Greece to the west and south-west. Their achievements show the effects of these contacts and therefore will prove of the utmost importance to the student of the Aegean area.

The vast material brought to light by the excavations is described in the present volume in a very thorough, scientific, and interesting way. The concise but lucid descriptions, the excellent illustrations, and the numerous detailed plans leave nothing to be desired, give complete and documented information of every aspect of the work carried out, and allow the perfect reconstruction of the site as it flourished in the different periods of its life. The interpretation of the remains is lucid, always based on scientific reasoning, and free of fanciful and speculative elements. Perhaps it should be noted that in the description of the *bothroi* from Thermi a *bothros* from the neolithic settlement at Olynthus is mentioned. Such a structure was never found at Olynthus. The methodical presentation of the results of the excavation at Thermi reflects the excellent and up-to-date way in which the site itself was excavated. The author and her collaborators are to be congratulated on the exemplary work which they have so successfully completed. It is through the scientific investigation of a number of sites such as Thermi that we may expect to obtain a clear account of the life of the Aegean area during a time not only not recorded in the writings of the ancient authors, nor inscribed on stones, but even wiped from human memory.

GEORGE E. MYLONAS

WASHINGTON UNIVERSITY

JAMES A. KLEIST, S.J., *The Memoirs of St. Peter* (Science and Culture Series): Milwaukee, The Bruce Publishing Co. (1932).

Id., *The Gospel of Saint Mark* (Science and Culture Texts): Milwaukee, Bruce Publishing Co. (1936).

These two volumes have more in common than subject-matter and author. Their author brings the same mastery of the classical

languages and literatures to bear on the various problems faced in the separate works. Again they are alike in presenting the Gospel in "thought-units and sense lines," in the *Memoirs*, in English translation; in the *Gospel*, in the Greek text.

This unusual arrangement of the text is an approximation of the ancient colometry, employed long ago by editors to insure the proper pauses in the reading aloud of literary productions. It seems to this reviewer to be of little value to the modern reader, for he will not be reading aloud, nor listening to reading. Moreover, modern punctuation is an adequate and efficient substitute and has the advantage of familiarity. Nor can the claim be advanced that this system of printing restores the original form of the text. All evidence of its use "in the time of Christ" is evidence for its use in the literary productions of paganism; it makes its debut in the Scriptures in Jerome's employment of it as a new technique for the presentation of his new version. New Testament manuscripts older than Jerome—whose number is constantly increasing—bear no trace of it.

The Memoirs contains a brief introduction to the study of Mark, a new translation into conversational English of the present day, brief explanatory notes, and eighteen "Theological Comments." In this volume the outstanding achievement is the translation. It is vigorous, fresh, and stimulating. In 6:40, the five thousand "reclined in groups resembling garden plots"; in 10:51, the blind man said to Jesus, "O Master, I wish I could see!" In 4:27, the "seed is sprouting and shoots the stem into the air . . ."; in 4:39, Jesus "said sternly to the wind, 'Silence!' and commanded the Sea 'Be still!'" Only occasionally does a somewhat unidiomatic English phrase occur; e.g., 5:11 "a numerous herd of swine," 4:32 "the birds that roam the air." The beginner in Gospel study and the veteran New Testament scholar will both profit from the use of this new version.

An unattractive feature of the volume is the "Theological Comment"—a defense of contemporary Roman Catholic dogma under the guise of interpretation. Thus Mark's emphatic statement from Jesus' own lips that Jesus did not know the hour of the final judgment (13:32) is passed through a verbal smoke screen

and comes out meaning that Jesus did know the hour of the final judgment.

The Gospel contains the Greek text presented in "thought units," a discussion of the history and function of thought units and sense lines, a score of notes on "General Features of Style," some brief notes on special passages, and three appendixes—one of these giving a valuable list of Marcan departures from classical Greek.

The notes and comments of a linguistic nature are based upon a mastery of classical Greek usage, and also of the *koine* in which the New Testament was written. The author is evidently not only a master of languages but also of language. There is a refreshing lack of dogmatism in his pronouncements on debated questions, and the convincing manner in which evidence is marshaled to support his opinions acquires additional force from this reserve. Thus the author's repudiation of the theory of a Semitic document behind Mark is made the more telling by the quiet manner in which locution after locution is given its place in the development of the Greek language. Such solid studies as the one on "Marcan ἡρξάτο" leave the student clamoring for more; and this reviewer—for one—would gladly exchange the eighty-seven pages of the Greek text in "thought units" for ten more linguistic studies. Students of New-Testament and Hellenistic Greek will be well repaid for their study of these notes, and will look forward to further work of this sort from Dr. Kleist.

ERNEST CADMAN COLWELL

UNIVERSITY OF CHICAGO

STEPHEN A. HURLBUT, *A Workbook for Latin Vocabulary First and Second Year Words*: Washington, D.C., the St. Albans Press (1935). Pp. iv+80. 50¢.

This *Workbook* contains the First- and Second-Year Words of the College Entrance Board's lists, presented in the order of their occurrence in Caesar's *Gallie War* (Books I, II, III, with selections from the other books), Attainment Reviews, and a series of Lessons in Word Derivation. Mr. Hurlbut's idea of compiling the Latin words intended for permanent retention in the form of a

workbook project is an excellent one, and this novel arrangement of the word lists will aid the teacher greatly in the motivation of vocabulary study. The author's aim, in his own words, is to "secure the maximum of active interest and intelligent participation on the part of the learner and to reduce the memoriter learning of definitions to a minimum."

The instruction included under the caption *To The Student*: "Write the English meanings in the blank spaces *after*, not before, you have read each chapter in class," is the *conditio sine qua non* on which the successful use of the workbook depends; for often the proper shade of meaning of a word can be appreciated only if the whole passage in which it occurs is discussed with the class. Mr. Hurlbut carefully stresses the point that a word isolated from its context is less vital, and his use of a special numeral to indicate that a word "will appear again later with a somewhat different use or meaning" is a helpful device for both pupil and teacher. Obviously very enlightened guidance on the part of the teacher will be necessary in order that the precise and accurate translation for each Latin word given in the lists may be selected.

The Attainment Reviews, which are well spaced, afford the opportunity for testing the pupil's power of retention and recall of the Latin words whose English meanings have already been recorded; such periodical tests will bring to light the words on which certain pupils need special drill. Although over-emphasis on rote memory is frowned upon now, nevertheless without considerable arbitrary memorization no high-school pupil will master his Latin vocabulary.

The thirteen exercises in word derivation are a very valuable feature of the manual; the essential principles of word formation and derivation are presented in such an interesting way that the etymological phase of the study of the Latin language is made attractive even for the neophyte.

HELEN MARY DONNELLY

UNIVERSITY CITY HIGH SCHOOL

Hints for Teachers

[Edited by Dorothy M. Bell, Berkeley Institute, 181 Lincoln Place, Brooklyn, New York. The aims of this department are threefold: to assist the inexperienced teacher of Latin, to help the experienced teacher keep in touch with matters of interest to the professional world, and to serve as a receiving center and distributing point for questions and contributions on teaching problems. Questions will be answered by mail or in the pages of this department. Contributions in the form of short paragraphs dealing with projects, tests, interest devices, methods, and material are requested. Anything intended for publication should be typed on stationery of regular size. All correspondence should be addressed to the editor of this department.]

More of the Di Immortales

Antoine of Paris, hair stylist, not long ago turned to that inexhaustible treasure-house, classical mythology, for inspiration for his latest creations. Aphrodite inspired his "Goddess of the Evening"; "Venus de Milo" his *Venus Moderne*; Cupid his "Psyche Sculpture"; Cupid (as a child) his "Love—A Playtime Coiffure"; Narcissus his "Greek Lad"; while two other creations were suggested respectively by Juno and the Satyr.

Not only do the streamlined trains of our own country and the navies of Great Britain and other nations go to Olympus for names but now British airplanes also. The members of the new airplane team—the heavy mother plane which is to carry aloft and there launch a smaller transatlantic plane bearing too heavy a load to rise by itself—have been christened *Maia* and *Mercury* respectively.

The Classics on Broadway

Of thirty plays now playing on Broadway three of the most successful find their themes in the classics. The Lunts are starring in Jean Giraudoux's comedy, *Amphitryon 38*, the story of Jupiter's wooing of Alcmena. Tallulah Bankhead is appearing in Shakespeare's *Antony and Cleopatra*.

The third play is Shakespeare's *Julius Caesar*. It is Shakespeare's

own plot and lines woven about and spoken by the original Roman characters, but dressed in modern clothes and presented in a modern setting. Thus transformed into a modern tragedy of dictatorship in these days of dictatorship ideologies, it is one of the most vivid and interesting dramatic episodes on the current stage.

An Interesting Testing Method for the Study of Related Words

Although the following article is too advanced for the secondary level, it seemed very worth while to print it in its entirety. It offers a pattern for a different as well as useful method of illustrating through direct application the value of the study of related words. A collection of similar shorter stories for use at the various levels of the secondary school would be both interesting and helpful; and, if used widely, would ultimately prove of great value in furnishing standards of achievement for one of the important objectives which we Latin teachers constantly emphasize. This department therefore solicits your help in this matter, and will be glad to receive any such articles and make them available to all who desire them:

It was the author's task, a few months ago, to set the final examination for a university class which had been studying the use of Latin derivatives in English. There was need for a fresh approach, for something a little different from the usual routine. As a preliminary step in preparing the examination, a list was made of about three hundred words which had been studied during the term. A short story was then composed, in which all of these words were ultimately persuaded—some of them most unwillingly!—to appear.

At the examination, each student was given a copy of the story, with these directions:

The following passage contains about three hundred words of Latin origin which we have studied in class. Find as many of these as you can (it is not expected that any one student will find them all). List them—so far as possible, in the order in which they occur in the passage, number each one, and explain the English meaning of each. Wherever you can, give the Latin form and meaning, or the meaning alone if you cannot remember the form. Give also any related words from other languages that you may know. In short, explain each word as fully and accurately as possible.

In grading the papers, a maximum of five points was allowed for each word given by the student: one point for recognizing the word as a Latin derivative, one for explaining the English meaning, one for giving the Latin form, one for the Latin meaning, and another for a related word from any other language. All that remained was to record separately the score (anywhere

between one and five points) made by the student on each word, and then to add up the figures. The students' performance and the pleasure with which they received this somewhat bizarre examination more than compensated the instructor for the extra work involved.

But it is time to let Mr. Chapman speak for himself. The story follows, exactly as it appeared on the examination paper.

MR. CHAPMAN'S NIGHTMARE

The consensus of opinion among Mr. Chapman's preceptors—though it must be candidly admitted that, with the most laudable benignity, they had never prescribed a referendum on the subject—was that he did not prosecute his studies with even a modicum of diligence. But at convocations of his classes he was never relegated to oblivion; for he alienated the affections of all by the most calamitous verbosity, which was wont to impinge, without the faintest similitude of propriety, upon the auditory nerves of his teachers. He was distinguished by a sempiternal loquacity, to which those in propinquity to him were, as often as not, ancillary, or even auxiliary. He was prone to exchange, at the most inapposite times, more than the usual quota—viewed in the aggregate—of epistolary communications with his neighbors. These communications were, speaking generically, of a jocose nature, brightened by metaphor and simile, and from them might be deduced the tumid fecundity of Mr. Chapman's urbane wit. But his powers of ratiocination fluctuated whenever any task of rationalization was arbitrarily imposed upon him. At times they were nebulous, lax, and well below par; at others their condition was ameliorated, but only a mendacious observer would so far have perjured himself as to say that they scintillated, or that they were stimulated and vitalized by any genuine afflatus of knowledge, viewed in the abstract.

Mr. Chapman himself was of a bellicose disposition. Refusing to acknowledge his own mediocrity—failing to see himself as jejune, supine, crass, and null—he pursued this subversive fallacy still further by moralizing, in a querulous tone, upon the inordinately onerous penalties which injudicious instructors imposed in the form of designated written work upon the more or less resilient minds of their students. When the end of the term approached, he would enter into certain negotiations, chiefly of a pecuniary nature, with those of his fellow-students whose financial insolvency, and whose mercenary temperaments, coupled with the servility of their dispositions, might lay them open to the charge of venality. Curtly, with a proprietary air, he would impose his demands upon them. Then they would hibernate for a week or two, insulating themselves (if one may use the word with a generalized meaning) against all interruption from the exterior world. They would study the connotations of words, and adduce new meanings for them; they would collate the most operose tomes. At length they would emerge, with an air of premature senility, bitterly impugning the stern necessity which forced them to fabricate Mr. Chapman's term papers for him. Mr. Chapman, who

meanwhile had been taking his ease in the most voluptuous manner, would thank them with brief acerbity, warn them to observe discretion, pay them a sum barely commensurate with their efforts, hand in the paper with the most specious air of equanimity, and the fraudulent transaction would be closed. But it cannot be said that even a minimum of the knowledge displayed in the written work ever became an integral part of Mr. Chapman's mental furnishings.

The term was passing with great velocity. The exigencies of the situation were forcing even the most recalcitrant of Mr. Chapman's fellow-students into solicitude regarding the outcome. They desisted from all libidinous pursuits, submerged themselves in abstruse volumes (from which they only looked up to make an occasional excursus), and in general led the life of the veriest recluse. Nothing could dissuade them from this regimen, and all who knew them conceded that their turpitude was now a thing of the past.

One night, when the other students were all toiling over their notes—inserting addenda, worrying about corrigenda—Mr. Chapman was out with some casual acquaintances, and without calumniating his reputation it may be postulated that he had imbibed a large quantity of beer and lemonade.¹ He found his way home with more or less facility, took a remedial dose of his favorite nostrum, and went to bed.

Presently he found himself strolling in an occidental direction across a fine arable field. He was thinking of nothing in particular; he repeatedly drew his fingers lightly across the serrated edges of a dime which he had in his pocket, and wondered idly whether the slender moon above him were crescent or obsolescent. Suddenly he found himself scaling a mountain, roughly quadrate in shape, though converging toward a peak above, from which radiated a strangely iridescent light. This lurid glow seemed to exert a malign influence upon him. All else was dark. Suddenly a rodent ran across his foot, and he became gelid with terror. Strident voices were in his ears, and a pungent, almost rancid feter assailed his nostrils. Now he was following a devious path, the lubricity of which somewhat retarded his progress. It led him up stratified rocks of great altitude, covered with sparse vegetation. Once, on these vertiginous heights, he stumbled and fell; whereupon he found himself covered with a viscous substance, which he fervently hoped was not of a noxious or mordant character. Vainly did he commiserate himself; vainly did he long for some detergent, with which to cleanse his somewhat corpulent body from this pernicious slime.

Suddenly there stood before him a cadaverous little man, whose grandiose bearing was strangely inconsistent with his diminutive stature. The pallor of his face, the voracious look in his eye, the downward roll of his pendulous lower lip, even the sinister quivering of the hirsute appendage on his chin,

¹ Two members of the class were addicted to these beverages. It may be added that both of them became mildly hysterical on reaching this point in the examination.

but above all his morose and imperious air, all concurred to shake Mr. Chapman's fortitude. He could not disabuse himself of the notion that he was about to be penalized for some previous breach of deportment.

"Come now, my friend," said this atrocity, with a most acrimonious air. "I have long looked forward to this meeting. Without unduly extolling my own acumen, I may say with candor that the report of your garrulity, your audacity, your recurrent infringements of good order, reached my ears long ago. These concomitant facts all militate against you. It is time for you to retract your errors. Shake off this lassitude, and attest your powers by replying to some questions—not discursive, but rather minute, and commensurate with the development of your nascent mentality."

Mr. Chapman's eyes dilated, his cheeks were suffused with color; he spoke in a deprecatory way of his inferior state of preparation. But he could not circumvent the virulence of his tormentor, who seemed to look upon our young knight-errant as a succulent morsel, fit only to be devoured. All that Mr. Chapman could do was to hold himself in readiness for any contingency.

"Your father is affluent," continued the unknown, "and eminent; I may even say that he is something of a celebrity. I am familiar with the palatial character of his residence, and with the nature of the fiduciary arrangements which he has made in your behalf. But he will not tolerate your vacuity, your vapidity, your somnolence. If ever you are to enter upon your patrimony, you must put a check to your contumacy; for otherwise you may be reduced to the necessity of spending your life in the most sedulous parsimony."

"Rot!" said Mr. Chapman.

"And what about the young woman—her pulchritude adorned with the choicest specimens of the lapidary's art—with whom I have often seen you oscillating, nay, almost osculating, in the mazy concursus of the dance?"

"She's an heiress," explained Mr. Chapman. "Even if papa cuts me off, I still have the most sanguine hopes of entering the state of matrimony, for on her allowance we could live in a style verging on opulence."

"Perfidious wretch!" exclaimed the little man, almost inarticulate with rage, "am I to infer—But let us revert to the agenda of the moment; for this is no time to be facetious."

With the most amazing dexterity, he began putting Mr. Chapman through a rigorous examination on all his college work. The young man's answers were characterized by brevity, and sometimes by inanity. He felt himself deteriorating, almost disintegrating, beneath the impact of this pugnacious attack. His mind went off at a tangent. "This is a flagrant outrage!" he exclaimed.

But nothing could deter the little man from his officious effort to explore, with the most scrupulously fastidious care, the nigrity of Mr. Chapman's mind. Fixing the young man with a lambent eye, and speaking always with the most impeccable politeness, he plied him with urgent questions. Mr. Chapman could not answer them with anything like alacrity. He began to

be shocked, himself, at the paucity of his ideas, the lack of clarity in their arrangement, as he strove to enumerate the few facts which still obtruded themselves upon his memory. He began to wish that he had made fuller memoranda while in class, that he had interlined his textbooks with voluminous and germane comments, that he had arrived at the classroom with more celerity, and addressed his teachers with less asperity. In vain! It seemed as if some corrosive substance had erased all knowledge from his mind.

At last, in desperation, he fell on his knees. "Spare me!" he cried, his voice dying away in a feeble diminuendo. "I acknowledge my consummate depravity. Castigate me no further, I adjure you. It may sound trite, but I hereby obligate myself to emulate the examples of my more erudite friends, and cultivate my latent powers. Absolve me from my guilt, and I will accede to your demands and abide by your maxims; for now I perceive that knowledge is a desideratum."

"It adds greatly to my felicity," said the little man suavely and with the utmost amenity, "to hear you make this voluntary abjuration of your previous culpable ways, which, seen in retrospect, must indeed appear abominable. Let me make a pact with you—cogent, though tacit—that for the future you shall ruminate upon your studies, and saturate yourself in them with the most immutable tenacity. Your ambitions are now in the ascendant, and this fact will mitigate the severity of your punishment. I perceive that our interview has had a salutary effect upon you. Here our roads diverge; you may now abscond with whatever new knowledge you have acquired."

Mr. Chapman arose, and tried to run; he had an innate terror lest the circumambient rocks of that strange place might close in upon him. He was still trying to run when he found himself, with a certitude which soon amounted to beatitude, back in his own bed again. As he lay quiescent, his ebullient mind was busy with incipient plans for the future. He would familiarize himself with the salient points of every course he was taking; he would become the most sapient man in the college, and this fact would soon be patent to all. No longer would he be insentient and vacillating. His appetite for knowledge would be rapacious. Nothing should impede him, and all things should concur to subserve his great end. Only thus could he himself condone his previous errors, win plenary indulgence for them from his own conscience, and expunge the last vestiges of them from his mind. He would adhere to his program with the most laudable devotion; and he would spread this propaganda among all his friends.

CATHERINE RUTH SMITH

SCHOOL OF EDUCATION
NEW YORK UNIVERSITY

Current Events

[Edited by Clarence W. Gleason, Roxbury Latin School, Boston, Mass., and John B. Stearns, Dartmouth College, Hanover, N. H., for territory covered by the Associations of New England and the Atlantic States; Dwight N. Robinson, Ohio Wesleyan University, Delaware, Ohio, for the Middle States east of the Mississippi River; G. A. Harter, the University of North Carolina, Chapel Hill, N. C., for the Southeastern States; Alfred P. Dorjahn, Northwestern University, Evanston, Ill., and Franklin H. Potter, the University of Iowa, Iowa City, Ia., for the territory of the Association west of the Mississippi. News from the Pacific Coast may be sent to Fred L. Farley, College of the Pacific, Stockton, Calif.]

This department will present everything that is properly news of general appeal, but considerations of space compel the editors to ask that items be made as brief as possible. Whenever feasible, it is preferable to print programs of meetings which would draw an attendance from a large area as live news in advance of the date rather than as dead news after the event. In this connection it should be remembered that the December issue, e.g., appears on November fifteenth and that items must be in hand five or six weeks in advance of this date.]

The Huntington Library Quarterly

Many of our readers will be interested in knowing that the *Huntington Library Bulletin* (San Marino, California), begun in 1931, is to be superseded by the *Huntington Library Quarterly*, a handsome magazine, the first number of which appeared October, 1937. In this number the leading article, "The 'Gentleman's Library' in Early Virginia," by Louis B. Wright (pp. 1-61), gives interesting facts about the libraries of the first two generations of the Carter family in colonial Virginia.

Classicists will be glad to know how the original immigrant, John Carter, wrote in his will:¹

My will is that my sonne Robert during his minority have a man or youth servant bought for him that hath bin brought up in the Latin School and that he Constantly tend upon him not only to teach him by books in either English or Latin

Later his son, John, is shown to have possessed in his library, the Greek *New Testament*, an English-Greek lexicon, a *Clavis Graecae Linguae* (1620), not to mention translations of Josephus' *History of the Jews*, Plutarch's *Lives*, Aelian, the *Iliad*, Vergil, and Ovid's *Historical Epistles*.

¹ P. 7. The will is dated September 15, 1669.

Even more devoted to the classics was the younger brother, Robert. The latter sent his son to England for his education and wrote:²

I could wish Mr. Low (the master) had kept in the old way of teaching the Latin tongue and had made my boys perfect in their understanding of Lillie's Grammar. . . . There is one book which did me the most service of any that I was acquainted with, to wit: the *Janua Linguarum Trilinguis* in Latin, English, and Greek, writ by John Comenius. . . .

The libraries of these two brothers, of which a catalogue is appended to the article, show, as one would expect, a considerable number of ancient classics, though largely in translation.

Iowa

The Classical Section of the State Teachers Association met at Des Moines November 5, 1937, on the campus of Drake University. After a one-o'clock luncheon the following program was carried out with one hundred teachers in attendance: "Latin in a Citizenship Program," Miss Helen L. Bailey, Mason City; "Shall We Despair?" Miss Mary A. Boxwell, Fort Dodge; "*Abeunt Studia in Mores*," Miss Blanche P. Hunter, Cedar Rapids; "Hints from a High-School Teacher," Miss Nellie E. Wilson, Des Moines; "Roman Incentives for Motivating Latin," Miss Mildred Simmons, Grosse Pointe, Michigan; "Extra Compensations for the Teacher of the Classics," Professor Sherman Kirk, Drake University. The officers for next year are: president, Professor Sherman Kirk, Drake University; secretary, Miss Pauline Basarear, Waterloo.

Postage Stamps of the Augustan Bimillennium

On the twenty-third of September of this year Italy opened to the public the Augustan Exhibition on the Via Nazionale in Rome. At the same time a series of fifteen postage stamps was issued as part of the celebration of the *Bimillenario Augusteo*. Ten stamps of the series are for ordinary postage. They are vertical in form and all bear legends taken from the *Res Gestae* of Augustus.

The smallest denomination (10 *centesimi*) in dark grayish green shows a column decorated with anchors and prows of ships and bears below the words *Mare pacavi*. The rostral column is similar to the one shown on a denarius struck by Octavian in the East between the years 29-27 B.C. On the coin it celebrated Octavian as victor in the naval battle at Actium.

The fifteen-*centesimi* stamp in bright sepia bears the representation of a trophy composed of captured arms, and its significance is explained by the legend: *Bella terra et mari toto in orbe terrarum saepe gessi victorque omnibus*.

The next denomination (20 *centesimi*) in red portrays the Emperor August-

² P. 19.

tus, togate and veiled as high priest, sacrificing with patera in his right hand over a lighted altar; in the background are temples. Below is the inscription *Templa deum in urbe refeci*. The veiled statue of Augustus is like that in the National Museum in Rome.

The twenty-five-centesimi denomination in bright green shows a cross in the background between two military standards, between which are the words of Vergil, *Iam nova progenies caelo demittitur alto*. Near the bottom of the cross is a star and at the foot of the cross the town of Bethlehem. The stamp commemorates the birth of our Lord in the reign of Caesar Augustus, whose famous census is recalled by the inscription *Censum populi egi* at the bottom of the stamp.

The *Iulium Sidus* and a statue of the dictator Julius appear on the thirty-centesimi stamp in dull sepia. The inscription is *Coepta profligataque opera a patre meo perfecti*.

On the fifty-centesimi denomination in violet is represented the Prima Porta statue of Augustus, toward whom are raised numerous hands in the Roman salute. The title, *Iuravit in mea verba tota Italia et me ducem depoposcit*, refers to the oath of allegiance which Italy took to Octavian just before his struggle with Antony. The theme naturally suggests to modern Italians another *dux*.

The seventy-five-centesimi stamp in rose vermillion shows the splendid head of Augustus from Meroe (now in the British Museum) between two palm trees with two pyramids in the background. The legend, *Meo iussu et auspicio ducti sunt exercitus in Aethiopiam*, refers to Augustus' expeditions against Ethiopia. It can hardly fail to suggest the recent Italian conquest of that country.

Six Roman warships and the title, *Classis mea per oceanum*, on the 1.25 stamp in blue calls attention to the sea power of Ancient Rome and the doctrine of *mare nostrum* which interests Italy today.

The next denomination (1.75 plus 1 lire) in red violet gives a reconstruction of the Altar of the Augustan Peace with the title *Aram Pacis Augustae senatus pro reditu meo consacrandam censuit*.

On the tenth stamp of the series (2.55 plus 2 lire) in dark slate is shown a representation of the Capitoline between *fasces* with laurel wreaths before them. The inscription is *Laurum de fascibus deposui in Capitolio votis solutis*.

The remaining five stamps of the series are for air mail and are horizontal in form. The first denomination (25 centesimi) in red violet shows a seated female figure, holding in the left hand a horn of plenty and accompanied by two children. Above to the right of the figure is the Capricorn, the natal sign of Augustus, and below, also to the right of the figure, is an eagle. The inscription, taken from Horace, *Tua Caesar aetas fruges et agris rettulit uberes*, may suggest Mussolini's accomplishment in increasing the agricultural productivity of modern Italy as well as Augustus' interest in restoring Italian agriculture.

The fifty-centesimi stamp in light sepia portrays a group of members of the imperial family taken from a relief of the *Ara Pacis*. The legend, *Romulae genti date remque prolemque et decus omne*, also from Horace, records Augustus' attempts to increase the birth rate and protect the family. Italians will doubtless think of the interest of the *Duce* in the demographic problem.

The next air-mail stamp of eighty-centesimi in brick red bears the words of Horace, *Alme Sol possis nihil urbe Roma visere maius*; in the upper left corner is represented part of a radiant sun, in the center of the stamp appear four rearing horses of the Sun, and in the right lower corner is a representation of the city of Rome.

On the following denomination (1 plus 1 lire) in blue is a map of the Mediterranean world with a legionary eagle superimposed. The title, borrowed from Vergil, *Qui mare qui terras omni ditione tenerent*, is appropriate for imperial Italy as well as for the empire of Augustus.

The last stamp of the entire series (5 plus 1 lire) is violet black in color and shows a head of Augustus facing left between two laurel branches. Below are the words of Horace, *Tutela praesens Italiae dominaeque Romae*.

This series, designed by Professor Corrado Mezzana, is an important addition to the numerous postage stamps whose issue has been inspired by the past of Greece and Rome.

KENNETH SCOTT

WESTERN RESERVE UNIVERSITY

Minnesota

The Minnesota Classical Conference was held October 29, 1937 at the University in Minneapolis. The following is the program: "The Way of All Flesh," Professor M. B. Ogle, University of Minnesota; "Our Changing Emphasis," Miss Gladys Johnson, Two Harbors; "Work of the Visual Education Department of the University of Minnesota," Mr. Robert A. Kissack, University of Minnesota; "A Conspiracy against the Lad of Parts," Professor C. M. Smiley, Carleton College; "Vitalizing the Teaching of Latin," Miss Margaret Tourtellot, Stillwater; "*Gigantes Terrae*," Professor B. H. Narveson, St. Olaf College. Miss Eleanor P. Marlowe, of the University High School, is president of the conference.

Nebraska

The Latin Section of the Fourth District of the Nebraska Teachers Association met in Grand Island October 28, 1937. Dr. Clarence A. Forbes, of the University of Nebraska, spoke on "Latin in Contemporary Society"; he emphasized the fact that thoughtful parents are demanding that the well-tried academic subjects—including Latin—be retained in the curriculum. The program also provided for a discussion on "Latin for Our Sons and Daughters," in which three parents of high-school students participated. Latin teachers will be interested in the remarks of these parents.

Said Mrs. E. R. Fredrickson:

I want my boy to take Latin because the drill necessary in acquiring the subject gives little chance of doing things in a superficial way. You cannot bluff a declension or conjugation nor talk vaguely about comparison of adjectives. You must remember exactly. I feel that of all the studies in high school, Latin does more than any other subject to train the mind, enrich the soul, develop the power of intellect, and increase the store of knowledge which will help in nearly every walk and condition in life.

Mrs. Franklin Tully added:

Early in their school life our children begin to learn about their environment in what is now called social studies. They study coal and steel and know where their meats and other food products come from and how they are prepared for consumption, about cotton, wool, and silk and all materials that serve to clothe them. I believe that it is just as important that they know where their words come from. It is true that a knowledge of Latin is not essential to earning a living any more than a knowledge of sheep-shearing is essential to the comfort of the boy who wears a wool coat, but certainly it is the knowledge of these so-called non-essentials that gives us mental poise and helps us to get more out of life ourselves and so to give more to others. I most decidedly believe that a knowledge of Latin is just as important as a knowledge of mythology, English literature, or history.

Mrs. F. G. Thorpe stressed the need for the student to have a large vocabulary in order to speak with intelligent people whom he must encounter in the world and spoke of the value of the increase of vocabulary acquired in Latin study, especially in the study of derivatives.

The president of the Latin Section was H. R. Butts, Jr., of the Nebraska State Teachers College, Kearney; the secretary, Miss Celestine Brock, of Grand Island.

Ohio

The sixteenth annual meeting of the Ohio Classical Conference was held in Youngstown, October 28-30. On Thursday the opening session heard papers by: Alice H. Byrne, Western College, Oxford, "The Progressive Isolation of Oedipus in the *Oedipus Tyrannus*"; Aubrey Diller, Heidelberg College, "A Trip to Mount Athos" (illustrated); Sister Agnes De Sales, College Mt. St. Joseph, "Vergil, Horace, and the New Deal"; Harlan R. Parker, Western Reserve Academy, "Sundials, Maxims, and Comments."

A very interesting event of the Conference on Thursday evening was a remarkably fine performance in English of Euripides' *Iphigenia among the Taurians* by the students of Chaney High School. This was under the skilful direction of Miss Mollie Russell.

At the Friday sessions papers were presented by: Anna H. Blake, the Hathaway-Brown School, "The College Board Examinations"; John N. Hough, Ohio State University, "Portrait Busts of School Authors and their Friends" (illustrated); Ruby J. Etter, Lancaster, "A Broader Conception of

Language Study for the High School of Today"; Lydia Bennett, East Liverpool, "Latin in 1937"; and two illustrated addresses, "Italy Honors Augustus," by Dorothy M. Schullian, of Western Reserve University, and "Troy—1937," by Carl W. Blegen, of the University of Cincinnati. Following the annual dinner on Friday night, the presidential address on "Language, Literature, and Society" was delivered by Professor R. K. Haack, of the University of Cincinnati.

At the final session on Saturday Clarence P. Bill, of Western Reserve University, gave an illustrated address on "Epidaurus, Its Cures and Architecture," and Louis E. Lord of Oberlin College another on "The Island of Paros." At the business session Edwin L. Findlay, of Cleveland, was elected president for the coming year and it was decided that the next annual meeting should be held in Columbus.

Philadelphia

Even though late, we wish to report the very successful spring meeting, April 9-10, of the Philadelphia Classical Society. The invitation called it a Spring Dinner Meeting, an idea that others might wish to copy. At the dinner Professor Rhys Carpenter, of Bryn Mawr, discussed "The Value of Archaeology to the Student of the Classics," and Professor Edward K. Rand, of Harvard, "Erasmus and the Wisdom of Folly."

The dinner, delightful alike for food and thought, proved an excellent magnet for the Spring Conference of the Higher Schools, which took place the following morning. At this session the opening paper, "In Defense of Caesar," by E. S. Gerhard, was followed by a discussion which concerned itself with "The Present Status of the Classics in the Schools and their Future." The opening paper in this discussion was read by Dr. W. W. Blanké, but was continued by some half-dozen others who had been designated on the program.

The International Friendship League

International correspondence between students of different nations is a realistic means of education long used in secondary schools and deserving of wider application. At first it was used mainly as an aid to instruction in foreign languages, but it is found valuable in other areas, including written expression in English, geography, citizenship, economics, and international understanding.

The International Friendship League has in its files names, ages, and addresses of students between twelve and twenty-five years of age in sixty-four different countries and territories. All names have been certified as to desirability as well as knowledge of English by the Ministries of Education of the different countries.

Teachers and students interested in taking part in this correspondence

plan should get in touch with the League Secretary, Miss Edna MacDonough, International Friendship League, 41 Mt. Vernon Street, Boston, Massachusetts. It is suggested that Latin students would profit greatly by corresponding with students of like age who live in countries where Caesar fought his *Bellum Gallicum* or in those parts of Italy associated with Cicero and Vergil.

Professor Whicher in Ecuador

We have recently received a pleasing booklet entitled *La Pastoral Virgiliana de Whicher*, by Aurelio Espinosa Polit. S.I., published in Quito, Ecuador (1937). After eleven pages in which the author pays high tribute to Whicher's *Vergiliana*,¹ come Whicher's English rendition of his own Latin *Eclogue* in the Vergilian manner, the Latin text, and finally, the Spanish rendition. The whole is a fine tribute to our highly esteemed friend and a worthy, though delayed, addition to the mass of material brought forth by the Vergilian bimillennium.

¹ George Meason Whicher, *Vergiliana*: Amherst, Mass., The Bookmart (1937). Pp. xii+152.

Recent Books¹

[Compiled by Herbert Newell Couch, Brown University.]

- APFEL, HENRIETTA VEIT, *Literary Quotations and Allusions in Demetrius ΠΕΡΙ 'ΕΡΜΗΝΕΙΑΣ and Longinus ΠΕΡΙ 'ΥΨΟΤΣ* (Doctor's Thesis): New York, Columbia University Press (1935). Pp. 109.
- AVERY, MARY MYRTLE, *The Use of Direct Speech in Ovid's Metamorphoses* (Doctor's Thesis): University of Chicago (1937). Pp. 99.
- BAINS, DORIS, *A Supplement to Notae Latinae*: Cambridge, Harvard University Press (1936). Pp. 72. \$2.00.
- BOYCE, G. K., *Memoirs of the American Academy in Rome*, Vol. xiv: Horn, Austria, Ferdinand Berger (1937). Pp. 112+41 Plates.
- BUCHAN, JOHN, *Augustus*: Boston, Houghton Mifflin Co. (1937). Pp. 357. \$4.50.
- CALDWELL, WALLACE EVERETT, *The Ancient World*: New York, Farrar & Rinehart, Inc. (1937). Pp. 565. \$3.75.
- CASSON, STANLEY, *Ancient Cyprus*: London, Methuen & Co. (1937). Pp. 206+16 Plates.
- CHAMBERLIN, HENRY HARMON, *Last Flowers*, A Translation of Moschus and Bion: Cambridge, Harvard University Press (1937). Pp. 81. \$2.00.
- COUTANT, VICTOR CARLISLE BARR, *Alexander of Aphrodisias* (Doctor's Thesis), Columbia University: New York (1936). Pp. 95.
- DIEHL, ERNESTUS, *Anthologia Lyrica Graeca*, Vol. I: Leipzig, Teubner (1936). Pp. 228.
- DRABKIN, NORMA LOWENSTEIN, *The Medea Exul of Ennius* (Doctor's Thesis), Columbia University: Geneva, N. Y., Humphrey Press, Inc. (1937). Pp. 91.
- EDMONDS, J. M., *Some Greek Poems of Love and Beauty*: Cambridge, Harvard University Press (1937). Pp. 57. \$1.40.
- FISHER, HENRY ARTHUR PEARS, *Gaisford Prize for Greek Prose*: Oxford, Basil Blackwell (1937). Pp. 13.
- GOODFELLOW, CHARLOTTE E., *Roman Citizenship* (Doctor's Thesis), Bryn Mawr College: (1935). Pp. 116.
- Harvard Studies in Classical Philology*, Vol. XLVIII: Cambridge, Harvard University Press (1937). Pp. 204.

¹ Including books received at the Editorial Office of the CLASSICAL JOURNAL, Washington University, St. Louis, Mo.

- HEIDEL, WILLIAM ARTHUR, *The Frame of the Ancient Greek Maps*: New York, American Geographical Society (1937). Pp. 133.
- HELM, RUDOLF, *Die Pseudo-Virgilische Ciris*: Heidelberg, Carl Winter's Universitätsbuchhandlung (1937). Pp. 55.
- HINMAN, W. S., *Literary Quotation and Allusion in the Rhetoric, Poetics, and Nicomachean Ethics of Aristotle* (Doctor's Thesis), Columbia University: New York (1935). Pp. 188.
- Horatiana*, A Bimillennial Volume: Quito, Ecuador (1936). Pp. 191.
- HORN, THEODORE, *Eighteen Roman Letters*: New York, Oxford University Press (1937). Pp. 128. \$0.70.
- HORNSBY, HAZEL MARIE, *A. Gellii Noctium Atticarum*, I: New York, Longmans, Green & Co. (1937). Pp. 208. \$3.75.
- JENK, P. J., *Handboek der Latijnsche Letterkunde II*: Zutphen, W. J. Thieme & Cie (1937). Pp. 336.
- KEENAN, SISTER MARY EMILY, *The Life and Times of St. Augustine as Revealed in His Letters* (Doctor's Thesis), Catholic University of America: Washington, D. C. (1935). Pp. 204.
- KOESTERMANN, ERICUS, *P. Cornelii Taciti*, Vol. I—*Annales*, Pp. 382; Vol. II—*Historiae, Germania, Agricola, Dialogus, De Oratoribus*, Pp. 324: Leipzig, Teubner (1936). Bound, R. M. 3.45 each.
- KROLL, WILHELM, *Rhetorik*: Stuttgart, J. B. Metzlersche Verlagsbuchhandlung (1937). Pp. 99.
- KROYMANN, JURGEN, "Sparta und Messenien," *Neue Philologische Untersuchungen*: Berlin, Weidmannsche Verlagsbuchhandlung (1937). Pp. 108.
- LAISTNER, M. L. W., *A History of the Greek World from 479 to 323 B. C.*: New York, The Macmillan Co. (1937). Pp. 469. \$4.25.
- LENZ, FRIDERICUS WALTHARIUS, *Albii Tibulli Aliorumque Carminum Libri Tres*, Leipzig, Teubner (1937). Pp. 109.
- LETTS, C. F. C., *The Eruption of Vesuvius*: Cambridge, Harvard University Press (1937). Pp. 72. \$0.75.
- LUCRETIVUS, *De Rerum Natura*, translated by R. C. Trevelyan (Loeb Classical Library): Cambridge, Harvard University Press (1937). Pp. 278. \$2.50.
- LYNN, CARO, *A College Professor of the Renaissance*: Chicago, University of Chicago Press (1937). Pp. 282. \$3.00.
- MACURDY, GRACE HARRIET, *Vassal-Queens and Some Contemporary Women in the Roman Empire*: Baltimore, Johns Hopkins Press (1937). Pp. 133 + 2 Plates.
- MARMORALE, ENZO V., *Petronio nel suo Tempo*: Napoli, R. Ricciardi (1937). Pp. 94.
- MEAD, HERMAN RALPH, *Incunabula in the Huntington Library*, San Marino, Calif.: Los Angeles, Adcraft Press (1937). Pp. 386.
- Orazio nella Letteratura Mondiale*: Roma, Istituto di Studi Romani (1936). Pp. 253.

- PARKER, WILLIAM RILEY, *Milton's Debt to Greek Tragedy in Samson Agonistes*: Baltimore, Johns Hopkins Press (1937). Pp. 250.
- PATCH, HOWARD ROLLIN, *The Tradition of Boethius*: New York, Oxford University Press (1935). Pp. 191. \$2.75.
- PORTER, W. H., *Plutarch's Life of Aratus*: New York, Longmans, Green and Co. (1937). Pp. 90. \$2.00.
- POST, L. ARNOLD, Editor, *Transactions & Proceedings of the American Philological Association*, Vol. LXVII: Lancaster (Pa.) Press (1936). Pp. 375.
- RAND, EDWARD KENNARD, "Horace and the Spirit of Comedy," *The Rice Institute Pamphlet*, Vol. XXIV, April, 1937: Houston, Texas. Pp. 117.
- RINI, ANTHONY, *Petronius in Italy*: New York, The Cappabianca Press (1937). Pp. 174.
- ROBINSON, DAVID M. & FLUCK, EDWARD J., *A Study of the Greek Love-Names*: Baltimore, Johns Hopkins Press (1937). Pp. 196.
- ROBINSON, RODNEY POTTER, Editor, *Philological Studies in Honor of Walter Miller*, July, 1936: Columbia, Mo., University of Missouri Press. Pp. 190. \$1.95.
- RUDOLPH, HANS, *Stadt und Staat im Römischen Italien*: Leipzig (1935). Pp. 243.
- SEIDLER, CHARLES W., *Guide to Cicero*: New York, Oxford Book Co. (1935). Pp. 204.
- SINKER, A. P., *Introduction to Lucretius*: Cambridge, Harvard University Press (1937). Pp. 136. \$1.60.
- THOMPSON, TRACY, and DUGIT, *Essential Latin*: Toronto, Clarke, Irwin & Co. Ltd. (1936). Pp. 570. \$1.75.
- THOMSON, HECTOR, *Gaisford Prize for Greek Verse*: Oxford, Basil Blackwell (1937). Pp. 15.
- TROXELL, JANET CAMP, *Three Rosettis*, Unpublished Letters to and from Dante Gabriel, Christina, William: Cambridge, Harvard University Press (1937). Pp. 208. \$3.50.
- VERGIL, *Georgics*, Book IV, edited by Sidgwick: Cambridge, Harvard University Press (1937). Pp. 87. \$0.75.
- VICKERY, KENTON F., *Food in Early Greece*: Urbana, Illinois, University of Illinois Press (1936). Pp. 97. \$1.00.
- VINCE, J. H., *Demosthenes*: Cambridge, Harvard University Press, Pp. 593.
- VON ERFFA, CARL EDUARD FRHR., *ΑΙΔΩΣ and Verwandte Begriffe in ihrer Entwicklung von Homer bis Demokrit*: Leipzig, Dieterich'sche Verlagsbuchhandlung (1937). Pp. 203.
- WALL, BERNICE VIRGINIA, *A Medieval Latin Version of Demetrius' De Elocutione* (Doctor's Thesis), Catholic University of America: Washington, D. C. (1937). Pp. 125.
- WATERMAN, LEROY, *Preliminary Report of the U. of Michigan Excavations at Sepphoris, Palestine, in 1931*: Ann Arbor, University of Michigan Press (1937). Pp. 86+5 Plates. \$2.00.

- WETER, WINIFRED ELBERTA, *Encouragement of Literary Production in Greece from Homer to Alexander* (Doctor's Thesis), University of Chicago (1936). Pp. 113.
- WETHERED, H. N., *The Mind of the Ancient World, A Consideration of Pliny's Natural History*: New York, Longmans, Green & Co. (1937). Pp. 289. \$4.00.
- WIKÈN, ERIK, *Die Kunde der Hellenen von dem Lande und den Völkern der Apenninenhalbinsel bis 300 V. Chr.*: Lund, Hakan Ohlssons Buchdruckerei (1937). Pp. 192.
- WITT, R. E., *Albinus and the History of Middle Platonism*: Cambridge, Harvard University Press (1937). Pp. 144. \$2.25.
- WOODWARD, JOCELYN M., *Perseus, A Study in Greek Art and Legend*: Cambridge, Harvard University Press (1937). Pp. 98 + 23 Plates.
- WRIGHT, F. A., *Marcus Agrippa*: New York, Dutton & Co. (1937). Pp. 262. \$2.50.